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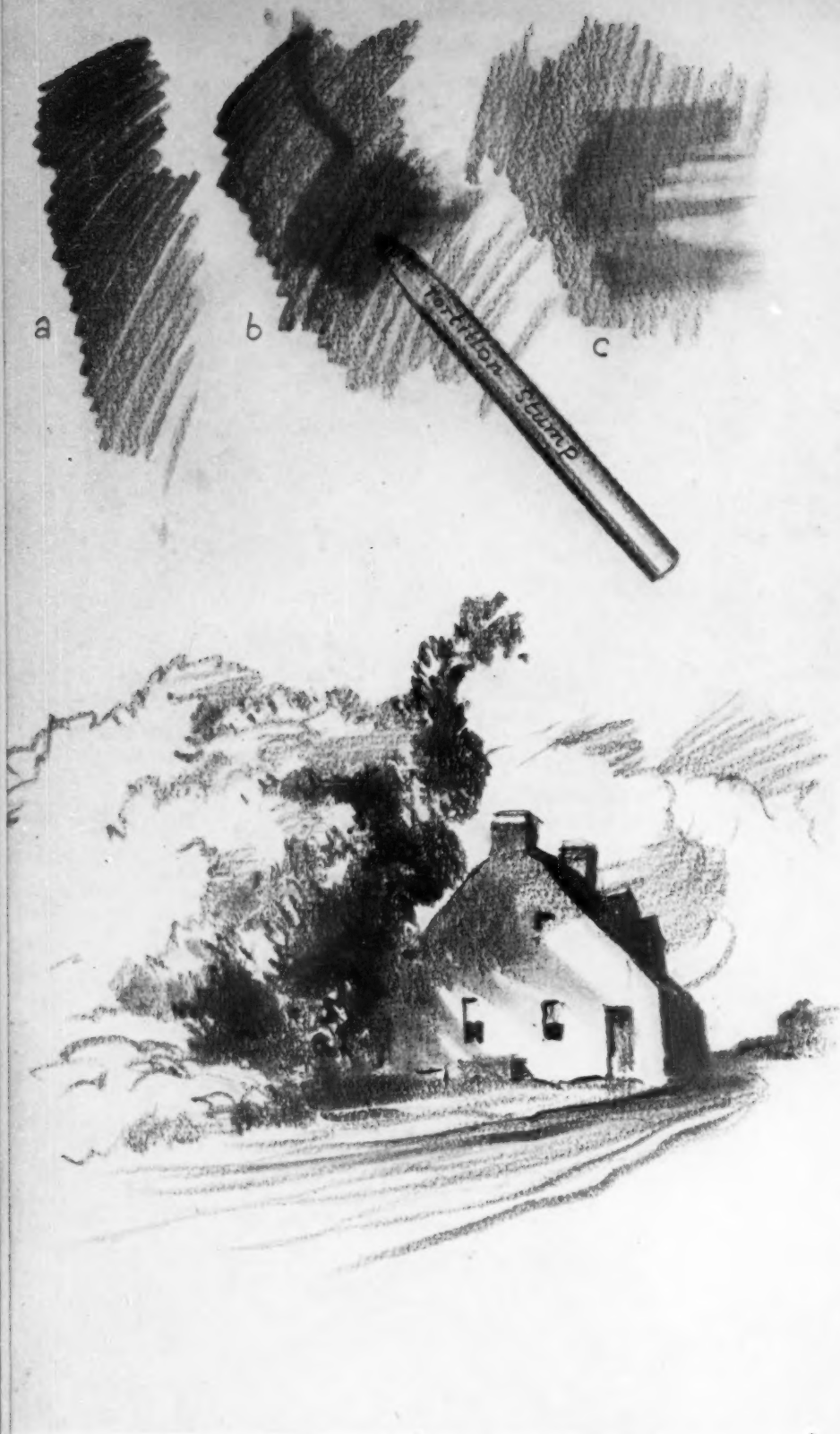


1939

MARCH

VOLUME 3 NUMBER 3

35 cents



PAGE ILLUSTRATION FROM **PENCIL DRAWING** BY ERNEST W. WATSON

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IT'S OUR SECRET!

It's my turn this month to lay out a house ad for this page, so I just sez to my colleague Watson, sez I (thinking of course it would flatter him), "Let's run a page ad of your book **PENCIL DRAWING**."

"What!" sez he, plainly irritated, "give a whole page to a single \$1.00 book! You're crazy! Thousands of our readers already have it anyhow! We wouldn't sell enough to pay for the ad!"

"You're crazy yerself!" I came back at him just like that! "Thousands of our readers don't own it, and many of them should. And they'll get it too, when they understand what's in it! We'll run a full page illustration from the book (look yonder, boys, there she is!) and we'll tell 'em in 12 point bold type that there are

27 FULL PAGES OF ILLUSTRATIONS

all on nice shiny paper and each mighty valuable, not to mention a concise but adequate text, the whole securely sewed into a durable green binding.

"And we'll remind 'em, in more big caps, that

WINTER TIME IS TECHNIC TIME

and that they can't go wrong spending a dollar on **PENCIL DRAWING**, especially if they want to develop a vastly improved technic with which to surprise all the natives, come spring."

"YOU'RE STILL CRAZY"

sez Watson. "Daffy, balmy, cuckoo!"

Now I'm asking you, folks, what kind of a way is that for a nice man to talk? Let's prove he's wrong! You do think it's worth a dollar, don't you, to learn just how he makes his inimitable drawings? Especially when you run no risk—your money will be refunded (more or less cheerfully) if you don't like the book.

DOLLARS TO DOUGHNUTS

I'm betting that 500 of you will send your dollars this month. I'm banking on your wanting a good thing, especially when you see it at a low price. **DON'T LET ME DOWN!**

A. L. Guptill

P. S. Don't tell Watson, but sometimes I think my own little book **PEN DRAWING** is even better than his! Send \$1.00 for each and decide for yourself!

Venus Portfolio of Pencil Drawings by the Masters

THE MUSICIAN M. DIHAU

by Toulouse-Lautrec



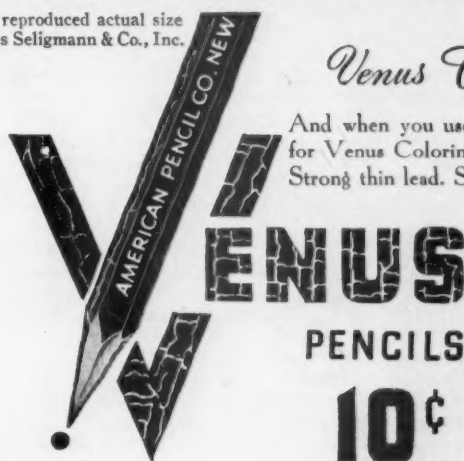
Detail of drawing reproduced actual size
Courtesy of Jacques Seligmann & Co., Inc.

One of the leading French artists of the late nineteenth century, Toulouse-Lautrec found the pencil an elastic and expressive medium.

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In the Galleries

Under this heading we shall print a monthly calendar of exhibitions in New York City. Later we hope to extend this gallery service to cover other art exhibitions in the United States.

A. C. A. Gallery (52 W. 8)
Feb. 19-Mar. 31: *Paintings and drawings by Viliam Gropfer.*
American Academy of Arts and Letters (633 W. 155)
Continuing thru Feb., Mar., and Apr: *Works of Charles Adams Platt.*

Amer. Artists School (131 W. 14)
To Feb. 24: *Works by Samuel Wechsler and Jacob Lawrence;*
Feb. 27-Mar. 18: *Exhibition of Children's Classes—paintings and sculpture.*

Amer. Fine Arts Soc. (215 W. 57)
To Feb. 27: *Annual Exhibition American Water Color Society.*

An American Place (509 Madison)
To Mar. 17: *Oils and pastels of Georgia O'Keeffe.*

American Woman's Association (353 W. 57)
To Feb. 27: *Exhibition of paintings and sculpture by contemporary artists; Mar. 1-27: Flower paintings by members.*

Arden Galleries (460 Park Ave.)
To Mar. 4: *Paintings by Douglas W. Gorsline; Mar. 8-31: Sculpture in bronze by Richmond Barthe.*

Argent Galleries (42 W. 57)
Feb. 27-Mar. 11: *Landscape and figure painting by Buffalo's prize-fighting artist—Tony Sisti; Mar. 13-25: Landscape and flower paintings by the National Association of Women Painters and Sculptors.*

Artist Color Proof Associates (37 W. 57)
Permanent Exhibition: *Original lithographs printed in full color by member artists.*

Artista Gallery (30 Lexington)
Thru Feb. 28: *Etchings, lithographs and woodcuts by Kathe Kollwitz.*

Artists Gallery (33 W. 8)
Feb. 28-Mar. 13: *Paintings by Byron Browne; Mar. 14-27: Paintings by Mr. Margo.*

Associated American Artists (420 Madison Ave.)
Feb. 15-Mar. 20: *23 original etchings and lithographs by Grant Wood, Thomas Benton, Gordon Grant, Luigi Lucioni, John Costigan and others; 12 Gelatone color reproductions of contemporary paintings accompanied by photographs of rooms inspired by these and recently exhibited at the Decorator's Club.*

Babcock Galleries (38 E. 57)
Thru Mar: *19th century paintings.*

Belmont Galleries Inc. (26 E. 55)
Permanent exhibition of *Old Masters.*

Boyer Galleries (69 E. 57)
Feb. 1-21: *Oils by Knud Merrild; Feb. 22-Mar. 11: Oils by Ralston Crawford.*

Brooklyn Museum (Eastern Pkway)
To Feb. 26: *First international exhibition of historic art scores for cabaret and concert hall music with pictorial decorations by old and modern masters; To Mar. 12: Recent accessions; also French drawings of the 19th century from collection of Paul J. Sachs; Mar. 17-Apr. 30: 10th International Water Color Exhibition.*

Buffa Frans & Sons (58 W. 57)
Feb. 15-Mar. 15: *Oil paintings of Norwegian landscapes by William H. Singer.*

Carroll Carstairs (11 E. 57)
To Feb. 25: *Water colors by Lawrence Tompkins.*

Ralph M. Chait (600 Madison)
Thru Mar. 15: *Chinese bronzes, potteries and porcelains.*

Contemporary Arts (38 W. 57)
To Feb. 25: *A Mid-Season Retrospection; Feb. 27-Mar. 18: Paintings by Harold Baumbach; Mar. 13-Apr. 1: Paintings by Maurice Sievan.*

Decorators Club (745 Fifth)
To Feb. 28: *American Design Group; Mar. 2-16: Lily Stein Mayer's water colors and pastels artistically framed by Jerry Morris.*

Downtown Gallery (113 W. 13)
To Mar. 4: *First one-man show of sculpture in all media by Nathaniel Kaz. Mar. 7-25: One-man show of recent paintings by Katherine Schmidt.*

Durand-Ruel Galleries (12 E. 57)
Feb. 27-Mar. 18: *Paintings by Jean Gabriel Domergue; Mar. 27-Apr. 15: Portraits by Renoir—for the benefit of Friends of the Art Department of Barnard College.*

Federal Art Gallery (225 W. 57)
To Mar. 4: *Oil paintings and water colors by members of the Easel Division; Mar. 10-31: Index of American Design.*

Ferargil Galleries (63 E. 57)
Feb. 27-Mar. 11: *Lithographs by Persis Robertson, oil paintings by Ernest Stadelman; Mar. 13-25: Oil paintings by Charles Cagle, spatter prints by Anna Gilman Hill.*

Karl Freund Arts (50 E. 57)
Thru Feb: *"The Shell in Art"*

Fifteen Gallery (37 W. 57)
Feb. 20-Mar. 4: *Group exhibition of paintings and sculpture; Mar. 6-18: Paintings by Agnes M. Richmond; Mar. 20-Apr. 1: New England Moods by Charles A. Aiken.*

French Art Galleries (51 E. 57)
Mar: *Works by modern French artists.*

Grand Central Art Galleries (15 Vanderbilt Ave.)

To Feb. 25: *Annual Exhibition of American Society of Miniature Painters. Mar. 7-18: Recent paintings by George Whorton Edwards; Mar. 14-25: Paintings by artists of the United States, shown in the Venice International of 1938; Also paintings by Frederick C. Freiske. Fifth Ave. Branch—at 51st St. Mar: Exhibition of contemporary paintings and sculpture.*

Grant Studios (175 McDougal St.)
Feb. 18-Mar. 6: *Portraits in oils; Mar. 11-27: Brooklyn Society of Modern Artists, Annual.*

Harlem Community Art Center (290 Lenox Ave.)

To Mar. 3: *Federal Negro Centers show; Mar. 6-24: Industrial paintings (Federal Art Project).*

Kennedy Galleries (785 Fifth)
Feb. 15-Mar. 30: *Recent acquisition of early 19th century water color drawings by George Harvey—depicting American scenes of 1849; Thru Mar: Flower prints by Thornton, Prevost, Sharpe and others.*

Frederick Keppel & Co. (71 E. 57)
Thru Feb: *Woodcuts in black and white and in color by Gauguin; Mar: Sports and flower prints; some in color.*

Kleemann Galleries (39 E. 57)
Feb. 15-28: *Paintings by Eugene Higgins. Mar: Prints by Thomas Nason.*

M. Knoedler & Co. (14 E. 57)
To Mar. 4: *Portraits of George Washington and other 18th century Americans. Mar. 4-30: 15th and 16th century prints.*

C. W. Kraushaar (730 Fifth)
To Feb. 25: *19th century paintings, including works by Boudin, Corot, Courbet, Delacroix, Fantin-Latour, Monet, Monticelli, Pissarro, Renoir and others; Mar. 6-25: Paintings by John Koch.*

John Levy Galleries (1 E. 57)
Mar: *Barbizon School and 18th century English paintings.*

Julien Levy Gallery (15 E. 57)
To Feb. 28: *Eugène Berman; Feb. 28-Mar. 14: Leonor Fini.*

Lilienfeld Galleries (21 E. 57)
Feb. 18-Mar. 11: *Paintings by Derain.*

Macbeth Galleries (11 E. 57)
To Feb. 27: *Water colors—Homer to Wyeth; Mar. 7-27: Monbegan marines by Jay Connaaway.*

Pierre Matisse Gallery (51 E. 57)
To Mar. 4: *Paintings by Georges Rouault.*

Guy Mayer Gallery (41 E. 57)
To Feb. 28: *Contemporary American prints; Mar. 6-25: Dry points and colored wood-blocks by Cyrus LeRoy Baldrige.*

Mercury Galleries (4 E. 8)
To Feb. 18: *Visions of Other Worlds: Surrealist paintings, primitive African sculpture, drawings by the insane; Feb. 20-Mar. 4: Paintings by Hananiab Harari.*

Metropolitan Museum of Art (Fifth Ave. at 82)

Thru Feb. 26: *Chinese tapestries; English landscape prints continued thru Mar; Mar. 11-Apr. 16: American pewter; Mar. 14-Apr. 23: Victorian and Edwardian dresses.*

Midtown Galleries (605 Madison)
To Feb. 20: *Oil paintings by Vincent Drennan; Feb. 21-Mar. 6: Seventh Anniversary Exhibition; Mar. 7-20: Oil paintings by Miron Sokole.*

Milch Galleries (108 W. 57)
Mar. 6-31: *19th and 20th century American figure paintings.*

Montross Gallery (785 Fifth)
Feb. 27-Mar. 11: *Paintings by D. Marguerite Hughes; Mar. 27-Apr. 8: Paintings by Revington Arthur.*

Morgan Gallery (37 W. 57)
To Feb. 25: *Oil paintings by Morris Davidson; Mar. 1-15: Oil paintings and sculpture by Eugenie Marron; Mar. 21-Apr. 8: Oil paintings and drawings by Olive Leonhardt.*

Pierpont Morgan Library (29 E. 36) (Open Daily—Except Sun. and legal holidays. 10 to 5)

To Mar. 15: *French 9th to 19th century drawings, autograph manuscripts, illuminated manuscripts and illustrated books.*

Morton Galleries (130 W. 57)
Feb. 20-Mar. 4: *Sculpture by Walter Rotan, paintings by Cecil Bell; Mar. 6-18: Paintings by A. S. Levinson.*

Municipal Art Galleries (3 E. 67)
To Feb. 26: *Oil and water color paintings by resident New York artists.*

Museum of the City of New York (Fifth Ave. at 103)

To Mar: *Recent Accessions; Mar. 15 thru Summer: "History of the Crystal Palace"—where America's first World's Fair was held.*

Museum of Mod. Art (14 W. 49)
Feb. 15-Mar. 15: *Three Centuries of American Architecture. This will be the last exhibition in Museum's temporary quarters.*

National Arts (15 Gramercy Park)
To Feb. 28: *Members' Annual Exhibition.*

Newhouse Galleries (5 E. 57)
To Feb. 18: *Paintings of still life and oriental subjects by Harry Ditt; Mar. 15-30: Portraits in needlework by Toby Kernan.*

Arthur U. Newton Gallery (11 E. 57)

Mar. 6-27: *Recent work of Alejandro de Cañedo.*

Georgette Passedoit (121 E. 57)
Thru Mar. 11: *Paintings by Amedée Ozenfant; Mar. 14-Apr. 3: Paintings by Henrietta Shore.*

Pen and Brush (16 E. 10)
Feb. 15-28: *Members' show of illustrations and abstractions.*

Perls Gallery (32 E. 58)
Feb: *Paintings by Jean Eve—Modern Primitive of Paris.*

PM Gallery (325 W. 37)
To Feb. 28: *Water colors by John S. Schwartz.*

Public Library (Fifth Ave. at 42)
Thru Feb: *Joseph Keppler and Political Cartooning; Thru Mar: Lithographs and other works by Gavarni; Four centuries of French book illustration; March thru Apr: Prints by Cadwallader Washburn.*

Frank Rehn Gallery (683 Fifth)
To Feb. 25: *Paintings by Georgina Klitgaard; Mar. 6-25: Paintings by Patrick Morgan.*

Paul Reinhardt Galleries (730 Fifth)
Mar. 7-31: *Flower paintings by Madam Schaezel.*

Continued on next page

contents for MARCH

VOLUME 3 NUMBER 3 MARCH 1939

**WILLIAM OBERHARDT AT WORK
ON A PORTRAIT** Cover
Photo by Alfred A. Cohn

IN THE GALLERIES Page 2

OBERHARDT IN ACTION—Draws a Portrait for
Art Instruction and Comments upon his Philosophy
and Methods Page 4

SO—YOU'RE GOING TO BE AN ARTIST!
What Art Work to Show and How to Show It
Sixth in a Series
By Matlack Price Page 10

RAYMOND CREEKMORE—VAGABOND ARTIST
Sketches, and Excerpts from his Diary Page 11

THE TEACHING OF ART—A PROFESSION
By Raymond P. Ensign
Sixth in a Series of Monthly Articles
on "Scanning the Art Professions" Page 15

EMOTIONAL EXPRESSION IN SCULPTURE
By Warren Cheney Page 17

"OLD QUARRY BUILDINGS"—Pencil Sketch
By Lester Hornby Page 20

"SELMA ON THE CIBOLA"—Pencil Drawing
By E. G. Eisenlohr Page 21

BUILDING A BOOKLET
By Matlack Price Page 23

BOOK REVIEWS Page 29

ART INSTRUCTION IN THE CLASSROOM Page 30

PERSPECTIVE PUZZLERS Page 31

COMPETITION ANNOUNCEMENTS Page 32

TECHNICAL TIDBITS Page 33

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March 1939

IN THE GALLERIES

continued from preceding page

Riverside Museum (310 Riverside)
To Feb. 26: *Paintings, prints,
sculpture by Chicago Society of
Artists; Documentary photographs
— retrospective — by Lewis W.
Hine; Mar. 4-26: National Exhibi-
tion of American Abstract Artists
— paintings, prints and sculpture.*

Salmagundi Club (47 Fifth Ave.)
To Mar. 3: *Annual Oil Exhibition.*

Schaeffer Gallery (61 E. 57)
To Mar. 15: *Dutch paintings—17
masterpieces of the 17th century,
including works by Rembrandt,
Frans Hals, DeHooch, Seghers and
others.*

E. & A. Silberman (32 E. 57)
*Permanent showing of Old Mas-
ters and antiques.*

Studio Guild (730 Fifth Ave.)
Feb. 20-Mar. 4: *One-man shows
of the paintings of Katherine M.
Tilden, Albert A. Eno, Ethel B.
Schiffer and Mr. Saro; Mar. 6-18:
One-man show of paintings by
Henry F. Bultitude.*

Tricker Galleries (19 W. 57)
To Feb. 25: *Group Exhibition of
water colors; Feb. 27-Mar. 18:
Group Exhibition of water colors
and oils; Mar. 20-Apr. 1: Non-
Conformists.*

Uptown Gallery (249 West End
Ave.)

Thru Feb: *Recent paintings by
contemporary American artists;
Thru Mar: First one-man show of
paintings by Sid Gotcliff.*

Valentine Gallery (16 E. 57)
Mar. 6-18: *Memorial exhibition,
paintings of Nicoleides.*

Vendome Galleries (339 W. 57)
Feb. 14-29: *Two-man show,
paintings of Pauline E. Law and
E. H. Fant.*

Walker Galleries (108 E. 57)
To Mar. 11: *Still life paintings by
James Peale and his family.*

Hudson D. Walker Gallery (38 E. 57)
To Feb. 25: *Temperas by Mervin
Jules; Feb. 28-Apr. 1: Oil paint-
ings by Marsden Hartley.*

Whitney Museum (10 W. 8)
Feb. 22-Mar. 15: *1939 Annual
Exhibition of Water Colors.*

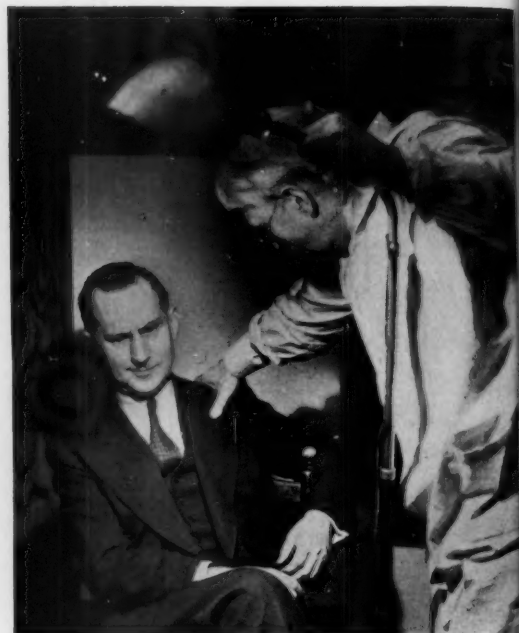
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Oberhardt

in Action

Oberhardt says:

Heads are my preoccupation, therefore to me the world is full of heads: heads I would gladly pay to draw and heads I would gladly pay not to draw. The only thing I do not like about drawing heads is that I can't always tell the truth about my sitters; they must be portrayed in a favorable light. The artist holds his sitters just as you hold your friends; you hold them by not always telling them the truth and nothing but the truth. The artist must always mix his medium with the milk of human kindness.

My sitters are always celebrities of the business, literary or political world. To show them in a favorable light and yet to tell the truth is one of the most fascinating problems of portraiture. I enjoy more liberty in my interpretation and conception of the sitter than most portraitists because the sitter does not foot the bill, my commission coming from the publisher or advertising agency.

The first thing is to put the sitter at his ease in my studio so that I can study his features before actually starting the portrait. My time on a head is usually limited to one or two hours; I am required to work speedily, not out of choice but of necessity.

Conversation is used to keep my sitter alive, lights to display his most favorable aspects—because getting a likeness at the expense of a sitter's physical defects is poor portraiture.

There are two approaches; the one I choose depends on the sitter:

1. If he is picturesque I design the head as a unit,

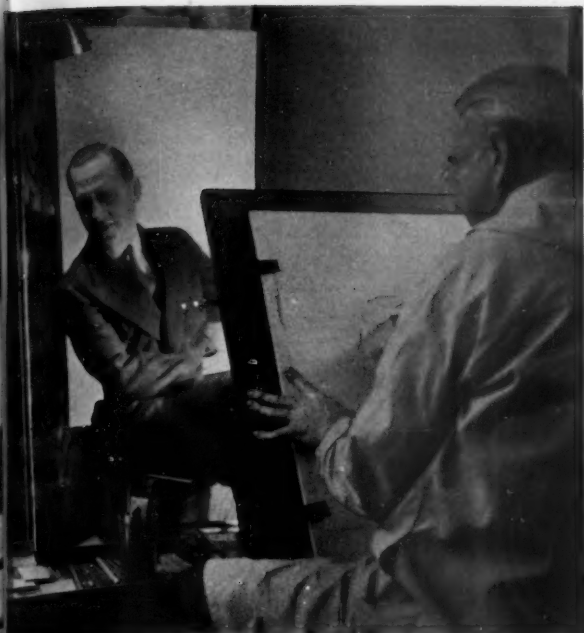
and work simultaneously on the drawing in relationship to all parts.

2. If he has an expressive eye or mouth I concentrate on these features and subordinate the rest.

In my present sitter's case we have an expressive face without any exaggerated features. It will be necessary to concentrate on getting the spirit that animates his kindly face. The eyes are deep-set and, being in shadow, play an unimportant part, pictorially.

An artist frequently has to forego a pictorial lighting effect based on shadows because this accentuates defects such as wrinkles, bags under the eyes, double chins, etc. Lighting can be complimentary and also uncomplimentary. Mr. H. has no lines. Therefore I can show a strong lighting effect, instead of eliminating his lines by direct front illumination.

In this pose, which calls for animated expression, the problem is to keep the sitter in a kindly mood. If, however, the sitter does not naturally have this quality, it is accomplished by breaking down his reserve and establishing a friendly relationship. When he responds, the problem is an easy one. If he is self-conscious, the artist is in difficulties. Making a successful portrait is always a cooperative job. You generally succeed by getting your sitter to talk about his hobby, which is not difficult if he wants to cooperate. If he has a poker face he is hard to draw, because poker faces never change no matter what goes on inside.



Photographs by
Alfred A. Cohn

William Oberhardt draws a portrait for Art Instruction and comments upon his philosophy and methods

Once the sitter reveals himself it is necessary to work fast; keep him in the right psychological mood and be sure to have all features synchronize. If the eyes are smiling, the nose serious and the mouth pouting at the same time the portrait is certainly *not* synchronized.

Work only when the sitter hits the right expression. This, of course, cuts your time down considerably but it is better than having a finished drawing without coordinated features. All the elements call for spontaneous registration and sometimes make the expressive face difficult to draw unless each feature is done separately as you go along.

All heads have basic forms. Our sitter's head is of the long oval type. You will find that his features are all governed by this form as a whole. There is no harsh discord anywhere in the rhythm, the oval is repeated throughout. This is the problem of design which every portraitist must solve. Laboring for hours on a head will not compensate for lack of knowledge. We unravel what we know, quickly, therefore speed is logical with most of us. So "go to it"—without fear—for better or for worse!

Not all celebrities look their part, as the following anecdote will show.

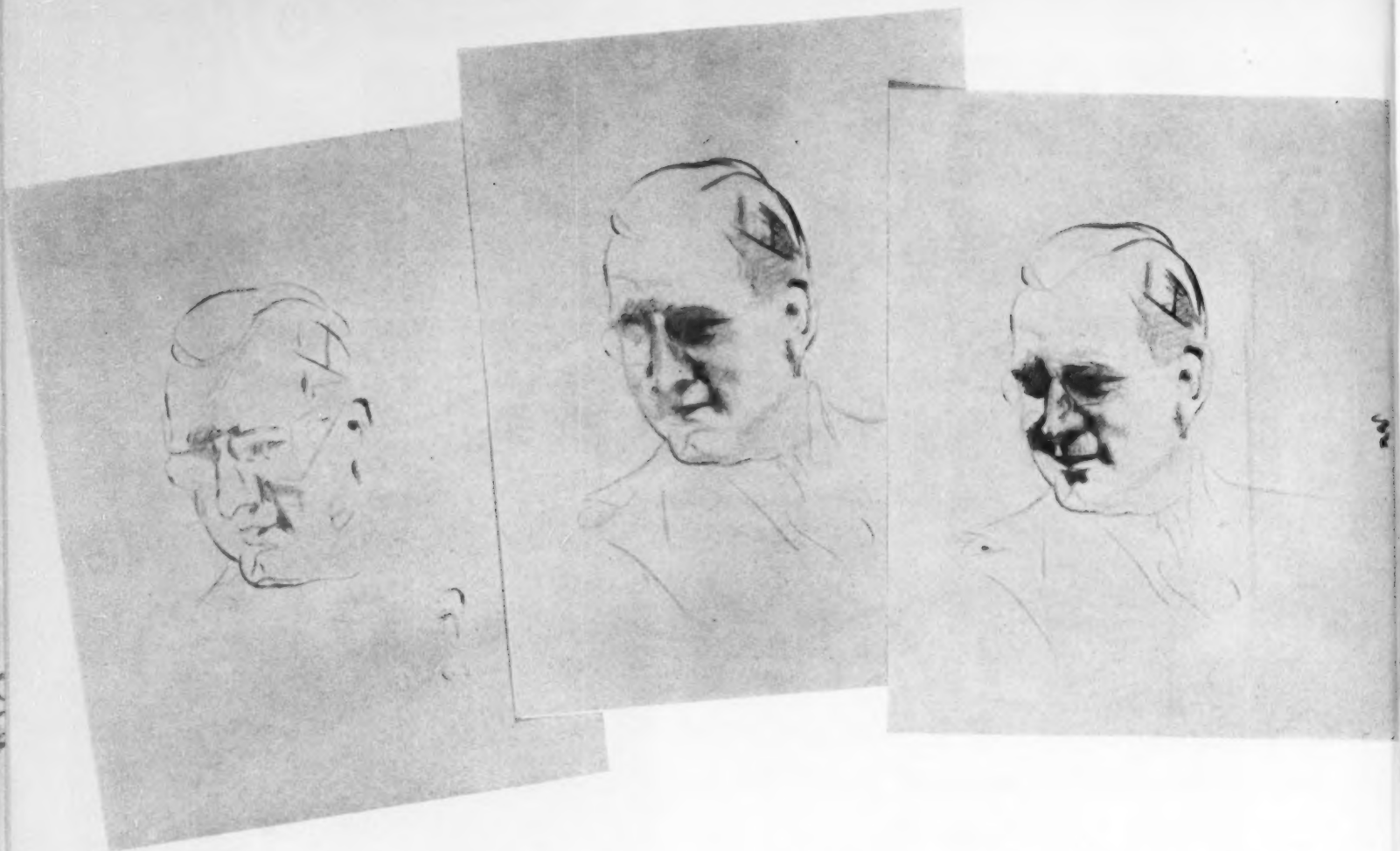
I was commissioned by *Collier's Weekly* to do a portrait of Mr. X—a noted writer—and was patiently awaiting his arrival at the appointed hour. But Mr. X did not appear. After allowing a few hours to pass,

Continued on page 8



Writing about Oberhardt in the February number, Matlack Price says, "His personality spins out such pleasant hours that you forget any appointments you may have, or decide they aren't nearly so important—for here is a keen, friendly philosophy of art, closely knit to a philosophy of life."

In the present article, written by Oberhardt himself, the student can feel the warmth of that personality and the stimulation of that philosophy. It is the second of three Oberhardt articles. The third—also written by "Obie"—comes in May. It deals with many of the illustrator's problems—other than portraiture.



A STEP-BY-STEP RECORD OF A



One seldom has the opportunity of looking over an artist's shoulder, of seeing his creation come to life as line is added to line, and tone to tone. For the first time Oberhardt granted this privilege, and permitted our photographer to make these photographic records of his drawing in progressive stages of its development.

PHOTOGRAPHY BY

Art Instruction



A PORTRAIT DRAWING BY OBERHARDT



For other heads by Oberhardt see Matlack Price's article "O Stands for Oberhardt" in February ART INSTRUCTION. Although famous principally for his portraits, Oberhardt is an all-round master of black and white illustration. In May we plan to reproduce several of his drawings, other than heads, and Oberhardt has promised to write about some of the illustrator's problems in composition and rendering.

ALFRED A. COHN

March 1939

I dismissed the matter only to find myself answering a knock at the door by—what I regarded—a very unprepossessing looking man. Believing him to be a hopeless type as a model, for whom there would never be a chance for employment, I patronizingly offered to register his name. I asked him to wait—closing the door—while I got my book. On returning, I let him put his name down on my hopeless list. Lo and behold! it was my tardy sitter, the celebrity. There is, I think, nothing in appearance. . . .

Referring again to the problem of expression and lighting—which in this case has been solved—we shall consider the problem of tone, the division of space through lighting and its psychological value, as our next considerations.

If the sitter is of the lively type a bright and strong light is appropriate. On the other hand when a sitter is of the dignified type, a preponderance of dark subtle tone with a soft concentrated source of light is in order.

Let me explain further this terminology:

No. 1—Bright strong illumination means eliminating middle tones and concentration of interest. A single source of light, provided it is not too strong a contrast, produces restful atmosphere. This lighting, in conjunction with a quiet linear movement, is expressive of poise and symbolizes maturity.

No. 2—A cross-lighting, with rapidly alternating space division, helps to accentuate the quality of restlessness which in turn is expressive of the activities of youth. This is the psychology of line.

These theories are based on observation and have nothing to do with rules. To prove this, observe youth as well as age and you will realize the difference in the rhythm of their movements and their choice of colors. Further, you will also recognize that when age simulates youth it is incongruous—and is, perhaps, the result of a complex. If youth displays the conservative characteristics of age, again a physical or mental reason can be attributed. Since all these characteristics have a counterpart in line and tone, they are invaluable to the portraitists if applied intelligently. However, if these observations are applied as rules you are pointing to formula and mannerism. If you use them as a stimulation for further research, you will develop an individual approach.

Tone in a drawing affects the observer psychologically by its contrasts and also by its modulations. As for rules, they can never be followed, for you can never use the same approach twice. I frequently have to draw my sketches in business offices where I find lighting conditions unfavorable. These are the moments when method becomes taboo. You can't be like the man who depends upon his memory for his humor and his imagination for his facts. The first few strokes in a sketch always determine the success of a drawing. If they are not convincingly placed—the artist must start over again. A drawing cannot be salvaged by fussing with detail. It only wastes precious time and tires one out. Every stroke must count and become an organic part of the sum total—that and nothing else is productive of speed under pressure.

Since all parts are related you can work comprehensively if you work in relationship to the effect as a whole; or start with a detail, complete it, and add each new unit relative to the whole.

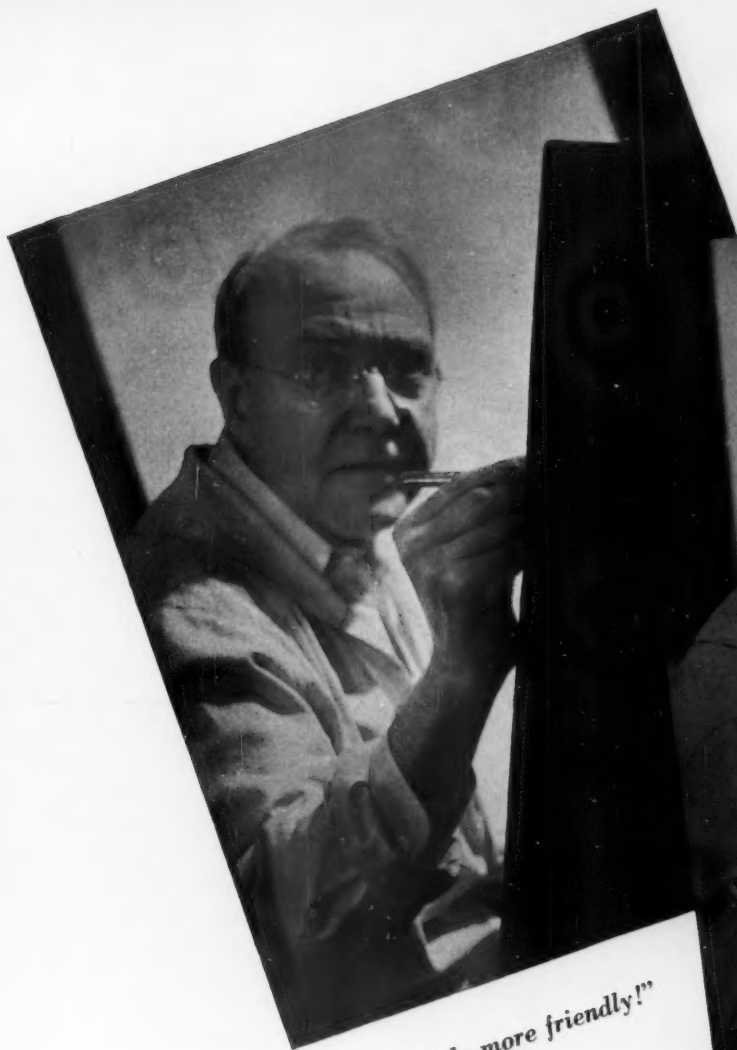
Strokes must be placed to stay. Remember a sketch is the shorthand of art and not the *sleight-of-hand* of art.

Avoid haste and don't take pride in hectic activity. Practice speed only when absolutely necessary—an artist is not a magician. Technic evolves gradually. It is the blossoming forth of years of intelligent study, not surface imitation of accepted mannerisms or formulas. Do not waste time on cleverness which might develop into mere facility. Correct draughtsmanship alone has little to do with a likeness, although without it there is no art value. What you must strive for is expression in a face: that elusive something we call *personality*. Just a diagram of the face is uninteresting. All you must really strive for is interpretation of personality through form. Do not *copy* form. A child often gets the spirit that animates a face without knowledge of drawing. A face of a deceased friend has still the same form, but no longer bears a likeness to himself because the personality that animates form no longer functions.

How can form be recognized? Form can be recognized by mental comparison with geometrical shapes; for instance, the angle, the circle, the oval, the square, the oblong, etc. All heads are encased in one of these forms as a whole or in part. There is no outline in nature, but only interlocking shapes and planes, the animated interplay of which constitutes expression. Harmoniously correlated forms make for beauty; inharmonious forms make for character; a mixture of both stamps it with individuality. And last but not least—the people whose faces are ancestral indexes. We have all seen the man whose family claims he has Aunt Marie's blue eyes, grandfather's nose, Uncle Remus' chin, etc. Although the features have family relationship, they do not harmonize, as is often the case in families. This conglomeration of features does not always mix well, and we have an interesting but homely face—and sometimes the caricature of the family.

I'm often asked about my method used for distributing the blacks in my backgrounds. I follow only my feeling of harmony, and aim to distribute them accordingly. I accentuate, modify, concentrate, or subordinate as the problem demands. If the head balances perfectly by itself, no blacks are needed in the background. If, however, the head is minus this quality I use the background to complete my pattern plan. No part of a drawing should have strokes or masses that are irrelevant to the design.

No two heads call for the same treatment. In the drawing where an eye plays the important part a likeness of its expression, alone, can determine its success. Contrary to general belief, an eye has no expression. The expression is determined by the contraction of the lids and brows and the play of so-called "crow's feet." The eye itself need not be drawn but merely suggested. Sometimes a highlight correctly formed and placed on its surface reveals both



"Hold it—hold it—a little more friendly!"



"That's it—there you are—hold it!"

OBERHARDT + AS SEEN BY HIS SITTER

Photographs by Alfred A. Cohn

shape and expression. A highlight is not a white speck as generally believed, but is always related to the organic form of which it is a part.

The contours of shadows have likewise very definite form-revealing shapes. When highlight and shadow forms are correctly delineated the middle tones automatically organize themselves in a drawing.

Young artists are frequently nervous when drawing celebrities. That frequently keeps them from producing their best work. If they will bear in mind that the sitter is as self-conscious and nervous as they are they will then become correspondingly cool and composed. I was affected by it at first and once complained about it to my friend Hudson Maxim, the noted inventor. Mr. Maxim, who was an outspoken philosopher, always expressed himself with vigor and humor. His advice cured me of all further inhibitions. It was: "Don't let celebrities awe you. The more you get to know them the more you will find the halo generally hangs over one ear."

Since few artists are born millionaires they must

also learn how to make a living by their art. Don't let that shock you! All art is commercial with the exception of the work an artist does to please himself. In my opinion there is no definite dividing line between the fine arts and commercial arts. There can only be *good art* and *bad art*. For art is judged by its merits and not by its classification. When you aim to please someone other than yourself you become commercial, irrespective of whether you are a portraitist, muralist, painter of easel pictures, illustrator, sculptor, or architect.

Unfortunately, lack of space does not permit further comments, but as a final remark I would like to say: I believe a tight-rope walker can only learn to perform on a tight-rope by walking on a tight-rope. Also an artist, like an athlete, should glory in technical feats under trying circumstances. After this is accomplished, he can express himself if there is anything to express—not before. The world is not interested in listening to the stammering of the tongue-tied.

So— you're going to be an Artist!

By MATLACK PRICE

Chapter 6

In which the author takes a look at the contents of that terrific big black portfolio, and gives a word of advice upon what to show and how to show it



NO MATTER how critical the prospective customer may be about your samples—you yourself ought to be even more critical. For one thing, the merit of your samples is more important to you than it is to anybody else in the world. They represent your only chance of getting your first assignment, and often your later ones as well.

For samples never use anything but your best work. Far better to show six or eight really first-rate drawings than to bury these in twenty poor ones.

Only a few days ago I listened to a student explaining why he didn't get hired on an art staff to which he applied, highly recommended. His alibi only convicted him of something much worse than mere failure. To retain his pride, he said nonchalantly: "Well—I wasn't surprised I didn't get the job. The things I showed him weren't the best I could do." Dumb? Yes—very. Any one that stupid as a person is almost certain to be equally stupid as an artist.

In addition to making certain that your samples measure up to a professional standard, *think* about them a little, and as much as possible as they might look to a busy Art Director who daily handles any amount of real professional work. It's no use showing them to Aunt Emma. She will think they are *all* lovely, a rare treat for any buyer to look at, and she will recall that you showed *such* talent as a child. What an opportunity for someone who is looking for an artist!

While you are thinking about your samples, check them very rigorously against work that you see published all around you. Is your stuff as good or better than the average? Or does it even compare with the slightly-lower-than-average? If it doesn't, why should anybody buy it?

In addition to a fair proportion of "regular" stuff, try to think up a few surprises for the Art Director. Not freak or bizarre things that nobody could (or would) use,

but things that might imply that your approach has just a bit of imagination—that you are interested in new and original ways of working. You can't tell anybody this in conversation, but you can tell it to them by the kind of samples you show. Develop some unusual combinations of technics, combinations of art and photography, of lettering and type. There are even possibilities in the use of unusual materials. Don't overdo it, but see if you can't have at least one exhibit that the man will *remember*.

If you have been fortunate in your training, your samples will include several pieces of really good lettering. Have a few stylized "spots" (little incidental, semi-decorative illustrations, featuring

travel, seasonal ideas, sports and that sort of thing): have a few smartly done merchandise drawings—such things as clothing accessories, luggage, home furnishings. Not only are these the things that are being constantly needed—they are the kind of things you are most likely to get to do for your first assignments. For one thing, they don't represent too big a gamble on the part of the Art Director. You aren't asking to leap immediately into big time or big money. If you do these small things well—and pleasantly—you will get bigger things to do.

Certainly omit samples of big, pretentious jobs—such things as automobiles seen in a Florida setting, or on Park Avenue. Not only are you probably not up to such large undertakings, but these are the jobs that the client himself wants done by a thousand or five thousand dollar (per drawing) artist. That is a little in the future—for you.

School work—most of it—doesn't make good samples. It has a disconcerting way of *looking* like a class problem, unless the instructor has had enough professional experience to plan some of the class problems so that they will look like professional samples.

I wish that I could think of some devastating piece of phraseology that would really *convince* beginners that the most important of all samples are good *lettering* samples. Not alphabets, but groups of unrelated words and names showing, for instance, six or eight expressive variations of Italic script letters—a range from formal to informal, light to heavy. And so with Roman letters. This is what an Art Director needs to see—and seldom does see. With these "sample sheets," a few good pieces of complete lettering, like a heading or a booklet cover—perhaps a few smartly designed monograms and devices.

For a staff job in an art department or an art service, ability to do a smart, professional job of let-

Continued on page 22



VAGABOND Raymond Creekmore ARTIST

RAYMOND CREEKMORE, Baltimore artist, is back in the States after a 15-month trip around the world "on a shoestring." The "shoestring" was often raveled, frayed and knotted—and in Singapore Mr. Creekmore said "it broke completely."

As much as possible, the artist-globetrotter traveled off the beaten paths and lived among the natives he met along his way. When no better accommodations were available, he slept on boat decks and in baggage racks and subsisted on what food came to hand. He encountered all the extremes of weather, from 3 degrees below zero in Mongolia to 110 above in India and Persia; he hiked through a Siamese jungle, climbed in the Himalayas, was bitten by a scorpion, came down with fever, developed an eye infection, and spent three hours in a Japanese hoosgow. "It was swell," is his back-home comment on it all now.

Mr. Creekmore, who is 33, was graduated from the Maryland Institute in 1930. Soon after, he worked his way to Europe "as nursemaid to the mules of a mule ship." In 1933 he spent five months in Mexico. But both trips left his wanderlust unsated. "I always wanted to see the world," he explained.

So, in June 1936, after a year and a half spent as staff artist on *The Evening Sun* [Baltimore], Mr. Creekmore set out with a

minimum of funds and a maximum of sketching material.

Traveling to the West Coast in an automobile with a friend, he saw America first. From Los Angeles he sailed to Yokohama. He spent a month in Japan, putting up whenever he could at native inns. At Kyoto he was taken into custody for snapping pictures and was interrogated for three hours.

China and Mongolia, which came next on his itinerary, gave him a warmer welcome. In Mongolia he slept in the yurts—felt tents—of the native herders. "We lived off the land," he said, "but the Mongolians were very hospitable."

He took in Tientsin, Peiping, Shanghai and other cities, and then made a run into the interior, returning to the coast by a small rice boat, sailing 200 miles down the Min River to Foochow.

In Indo-China he made a trip to the ancient ruins of Ankor Vat. With an official of the Siamese Government and some other natives he hiked four days through the Siamese jungle to Burma. He visited Calcutta, Benares, Agra, Delhi, Karachi and other cities. With a native boy and a few porters he climbed Mount Kola-hoi, the highest peak of the Himalayas in the province of Kashmir.

Up the Persian Gulf to Iran, he traversed that country from south to north, chiefly by truck—there



*The Vagabond Artist in Mongolia
Above is a pen sketch of yurts in a
Mongolian village*

being no railroad. He crossed Russia by train and then took a freight boat to Stockholm, from which port he sailed back to New York.

Creekmore's portfolios of sketches, made in many media, and often produced under the most difficult conditions imaginable, constitute a fascinating record of these journeyings. Out of his sketching experiences the artist developed a remarkable facility in expressing character and action with a few swiftly drawn lines—a skill that can only be acquired through the sketching "habit."

The drawings selected for reproduction on the following pages give but a hint of Creekmore's ability as a graphic artist; his lithographs and etchings, which could not be included in this article, represent a phase of his work which may find a place in some future number. A collection of his drawings in various media may be seen at the *Kennedy Galleries* in New York.



Above: A Chinese merchant



Right: Chinese gambling

July 16 (Aboard Montevideo Maru)

Expect to arrive in Yokohama tomorrow night, which will please all, I think. Night before last we hit a storm—a typhoon, judging from the way the old tub rocked. Slept very little. Now that I am started, I wonder how long my limited finances will last.

July 20

I find it's not so easy to draw the oriental head, for the whole construction is different from the occidental. Slanting eyes alone do not make an oriental type. The front of the face is almost a flat plane with a small nose rising out of that surface—usually the teeth cause the lips to protrude. The chin oftentimes recedes. The eyes being on the flat plane give much of the oriental character . . . I have to study their costumes. Even their walking action is different because of the *geta* (wooden sandals). In the ice

cream parlors I sit and watch the Japanese customers and make thumbnail sketches.

July 23 (Konishi Inn, Nikko)

The way a Japanese Inn treats its customers is to have them take their shoes off at the door. The idea seems to be to undress one in gradual stages, starting at



Chinese Peddler

the front door; before I knew it I was wearing a kimono. Then two *Jokusan* (maids) came in with tea and cakes . . . I just had my first Japanese bath—of all the scrubbing! The *Bass* (bath) boy worked on me with a scrubbing brush, washed me, immersed me in a tub of hot water, gave me a towel, took one himself and lo!—I was dry before I knew it. Back in the room after the bath the *Jokusan* fanned me. The bed was spread on the floor five pads thick, and I was

literally tucked in. All in all, it was swell!

October 12 (Kweihua, China)

While walking through the streets today an old beggar asked me for money. I started to give him something, but on second thought decided to pay him for posing—he was a fine subject. By signs I lured him into a nearby shop where I knew the proprietor. Although the shopkeeper could speak no English he knew that I was an artist and explained to the gray-haired old beggar that I wanted to make a drawing. He sat down and I went to work trying to catch that mellowness that comes with old age in China. In the meantime a crowd had gathered at the windows, pressing their noses flat against the pane.

October 14

When I was trying to do some sketching in the streets, today, I was practically a "Pied Piper." Crowds gathered when I stopped to sketch. I would make a sketch of someone in the crowd and that would amuse the others. This is no place to be sensitive, for the Chinese are very inquisitive.

October 17 (Inner Mongolia)

Tea in the morning, Mongol tea, a concoction of crude milk tea, plus roasted millet with a hunk of cheese on top. When you think you will cave in, you get some more tea; then, whenever the notion strikes someone, you get something more stable, such as mutton stew.

October 18

For supper we proceeded to stew the hind legs of the rabbit which Gunzel (the missionary with whom I was traveling in Mongolia) had shot two days earlier. We put in salt and onions, then threw a little more dried dung on the fire. They call it *argul* here. Camel, horse, sheep, goat and cow dung are the popular brands that the natives gather after it has weathered in the fields. It makes a hot fire and has no odor. Sanitation? . . . well, one minute you are gathering *argul* and a few minutes later you are eating out of the same hands—and water is scarce . . .

October 19

Fingers almost froze trying to sketch a native from Outer Mongolia, when he stopped to visit Arash. Besides that the ink would not flow from my fountain



Chinese Soldier

pen. The cold was making the ink crystallize, so I had to shift to lithographic crayon. Even the softest crayon seemed hard in the cold wind.

October 19

The prayer drums are beating in the *yurts* across the trail and the dry sheep shoulder-blades are cracking together in the wind, while the prayer flags flutter their frayed edges . . . All this to scare the devils away.

October 20

When a Mongol saw me sketching his father today he said I must have been in the presence of the Great Lama and received a special blessing . . .



Chinese Woman

Art Instruction

October 27

If only our supposedly civilized people were as hospitable as the Mongols! Approaching their village, the dogs announce your arrival. Someone comes outside to invite you in. They always give you tea and, at this village, cakes, cheese and millet were added.

Sort of dumb, just sitting, not being able to speak a common language—but we made signs. A woman came in with an elaborate headdress, I asked in so many gestures to make a sketch. When finished, the drawing was passed around the family circle. The old man struck an interesting pose and I made a sketch of him too. By this time the sun was nearing the horizon, so I had to return to prepare supper.

January 19 (Shanghai)

The first night after leaving Peiping was spent on the train, third-class to Tai Shan. The train was damp and cold. I sat up in my sleeping bag and kept fairly warm. The second night, or the few hours from 3 a.m. until daybreak, I spent with my clothes on in a Shanghai hotel. What a rickshaw ride from the station to the hotel—two hours in the rain! At the hotel I threw my sleeping bag on the bed and used it instead of the covers provided.

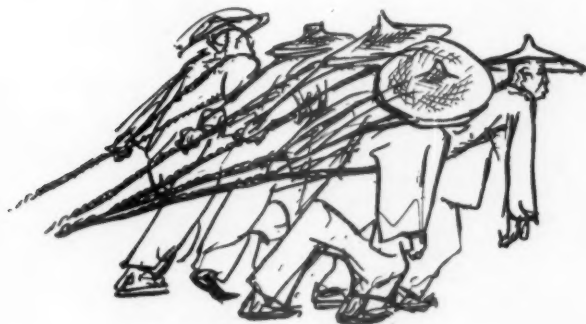
January 22

Getting suitable drawing material is a



Above: Chinaman warming hands over fire pot

Below: Coolies towing a boat on the Min River



problem. Today I spent much time trying to buy paper. The Chinese paper is too thin—good for brush but not for pen. I finally bought some bond paper which I cut 5 x 7 and used as a pad held together by a spring clip. For lithographic drawings I bought tracing paper. The lithographic crayon I ordered has not arrived yet.



Chinese Soldier

January 25

Sent a batch of completed drawings back to America. They certainly pile up. February 9 (From Hangchow on railroad south)

The stations were not marked in English, so I was in a dither until I spied Lou, my Chinese friend, waiting at one of them. We walked from the station to the little walled city and long narrow cobbled streets, with white walled buildings on either side.

Lou's house was a modest one. The ancestor hall, with his great, great, great grandparents' paintings from the Ming Dynasty, were on three walls. To the right was the room I was to use. Here



Raymond Cressman

A Beggar of India

we had Chinese New Year's Eve dinner. On one table were eight pewter dishes filled with watermelon seeds, three kinds of citrus fruits, peanuts and two kinds of cakes. Tea was brought in by the servant girl, and we worked away at these things for an hour. (Eating watermelon seeds means work for me.) Then dinner started in earnest. When I had gotten past the rice bowl, I counted sixteen different courses. First there was hot wine, then salt chicken, pig stomach dipped in soy bean oil, vegetables, dessert (in the middle was a sweet concoction made of beaten rice squares and rectangles and garnished with young spring onions), fish, bamboo shoots, bean curd, noodles, salt herring, etc.

February 12 (From Pucheng to Kienyang)

Crossing on the tiny one-bus ferry, the swift current took us way down below the usual landing place; and it was a struggle poling the barge against the rushing water. Kienyang—in all, not a healthy part of the world; a mediaeval, walled city; the gates are closed at eight o'clock and are not opened until daybreak. Guards stand watch at the turrets all night.

Sixty li from here there are bandits and the bus service to that town has been stopped. In June a man had come to a mission with a bullet in his leg, shot by bandits; and before Christmas a whole wedding procession was captured, bride and all.

A missionary I met said the Chinese would say I had a "big liver" (Chinese equivalent to "guts") to go that way alone. I said, "Thanks. Fools walk in where angels fear to tread, and I'll be leaving in the morning."

Side trip to Bohea Hills, over same road man was killed three weeks ago when bandits tried to stop a bus.

February 16 (Kienow)

Miss Gausson took me to the leper colony—a gruesome experience. Some

Raymond Cressman
CANTON 1937



Tamil and Bengali Indians

Courtesy Kennedy Galleries

people had swollen feet and ankles, and others had no feeling in their hands, which were partly eaten away.

February 19 (Aboard small rice boat bound down the Min River from Yenping to Foochow)

Our boat is about thirty-five feet long and a double-ender, making her easier to handle in rough water. There are long sweeps fore and aft, which give maximum control when we are in the rapids. Four oarsmen are amidships.

As I am writing this, I am stuffed in on top of the cargo, with cans of tong oil next to me, rice under me, lotus seeds at my feet and a dried duck tied over my head.

... It is dark, but the little oil lamp just allows me to see the boatmen under the half round matting that has been pulled aft to cover them for the night ... We are tied alongside the log rafts at the first town below Yenping.

Outside on the river I hear the Ho-Ho-Ho and the ofttime chant of other boatmen as they push those long oars to get upstream. The sound picture is completed by a high-pitched violin being played on a boat nearby.

February 20

At daybreak the half-round covers are telescoped, the decks cleared; we are soon under way, while rice is cooking on after-deck.

We pick up a soldier for protection. The motor launches on the river are armour-plated for protection; but for us, only straw mats. Fortunately, it has been a peaceful journey.

... Ran out of Higgins ink, so in Yenping bought some chinese ink in solution, but it wouldn't work in the fountain pen; so I had to resort to brush

drawings—a fine medium for fast impressions along the river. All I have to do is sit and make brush drawings while the scenes go by.

The bow and stern men have been kept excited and busy missing the half-hidden rocks in the boiling water of the rapids. The whirlpools and swift water push the boat about violently. But the men use excellent judgment, and so far we haven't touched a rock.

The men have chanted all day and paddled steadily, except for a few minutes for meals and a short rest after the long pull through the big rapids.

In one gorge I saw two dozen tea and cargo boats being trekked up against the current. There were eight to ten men attached to a long bamboo rope, straining, pulling, yelling, chanting, with a foot against a rock, straining their every muscle in a slow victory over the onrushing water. All for a few pennies a day.

Tonight we are docked in Suichow. After a stroll through the narrow streets, I stopped in a food shop. By pointing to a pot of steaming food I got a bowl of soup with ground meat dumplings. It tasted better

Portrait of a Mongolian

than food on the boat; for one thing the dishes were not washed in the river and the cooking water came from a well instead of the river. They say that anything is okay that is boiled—and I hope so.

We are about half way to Foochow. **March 13** (Singapore)

"Have you sufficient funds?" asked the

Continued on page 34



Mohammedan Indian



- EVELYN** *Lame. Automobile accident. Innate taste. Good ideas in costume design. Careful guidance will lead to art work with disability no handicap.*
- HOWARD** *Naturally systematic. School design work revealed order leading to aesthetic satisfactions. Result: Boy changed appearance of family home.*
- MARION** *Attractive high school girl. Intelligent. Will marry successful man. School art training points to fine future home environment. Good influence.*
- DONALD** *Captain H. S. football team. Elects art classes. Doubtless a future business leader with appreciation of art's relation to commerce.*
- WALTER** *No art ability but chums with Roy who has. Influence affecting Walter's choices. He will be an appreciative and informed consumer.*



Associated News Photo

The Teaching of Art — a Profession

★ by Raymond P. Ensign

The cases cited above are typical ones found among youngsters in our schools. Multiply that number by five million and you have the approximate school population in the United States today. Thus we see that 25,000,000 young people are ready to receive wise guidance in art matters along with their other school subjects.

One Fifth the Population in School Today

Furthermore it is becoming recognized by alert and progressive educators that the Arts should receive no less emphasis in the development of our future citizens than such school subjects as the "dead languages" or as those long known as the 3 Rs. College professors may occasionally make use of their knowledge of Greek, engineers may profit by their grounding in Algebra, but for every one of them, there are thousands of citizens whose everyday experiences can be made richer by a developed good taste and strengthened judgment in matters of good design and suitable color.

Art Education today recognizes that only an occasional girl or boy is potentially a producing artist, but that every single one of the generation now in school will have need of some art knowledge and appreciation as citizens. For as consumers they must weigh problems of design and color in selecting their clothing, their automobiles, their kitchen utensils and house furnishings. Some of them will buy houses or discuss plans and designs with architects. Some will be concerned with community planning and landscape architecture. Most of the boys will some day be in business where art enters into letterheads, advertising material, merchandise display, product design, packaging and a thousand commercial uses.

The Golden West lost a potential cowboy when, at an early age, Raymond P. Ensign started his wanderings from the plains of South Dakota to points east. A State Teachers College in Wisconsin subdued some of the wildness and eventually turned him out, a teacher. Later he went farther east to study art at Pratt Institute in Brooklyn. A year or two in professional work as designer, then back to Pratt as teacher. Supervisor of Design Classes there, then successively Head of the Design Department of the Cleveland School of Art, Dean of the School of the Chicago Art Institute, Director of the Newark (N. J.) School of Fine and Industrial Art, Executive Director of the National Association for Art Education. West and East, East and West, Mr. Ensign has been in close contact with the development of Art Education in this country.

Yesterday and Today

Not so many years ago the art teaching in the schools consisted largely of making drawings of cubes and prisms, old shoes, berry boxes and plaster casts. The procedure for John, who was destined to be an oil-well driller, was no different from that outlined for Henry who knew he wanted to be a producing artist. Today we expect that the "Henrys" will be discovered by the alert art teacher, that their talents will be fostered and that they will be encouraged to go on to a professional art school.

But because of numbers, it is far more important that the "Johns" and "Marys" are given instruction and inspiration suited to their future needs. That calls for wise, patient and enthusiastic art teachers who

★ *This is number 6 in the monthly series*
SCANNING THE ART PROFESSIONS ★

are trained to undertake their work in a broad-minded manner and with an awakened vision.

So, Ernest and Arthur, anything you can do through the pages of ART INSTRUCTION to direct the *right kind* of young people into the art teaching profession is important. It is a profession and should be approached with the same feeling of consecration that prevails in any other profession. If it takes six or eight years of general and specialized study to become a doctor, it is equally true that one cannot become a competent art teacher by any quick and easy road. It is not enough that one likes to paint pansies or "decorate" china. Technical training in art for the prospective teacher should be fairly comprehensive, covering several media and forms of expression, with an approach to real mastery in one or more. None of the subjects usually included in the art school curriculum should be neglected, for the teacher of art in the public schools needs more than a smattering of "this and that."

Modern educational philosophy, the theory and practice of teaching at all age levels, and the implications to society are equally important with the foregoing.

Some Other Considerations

So much for the formal preparation for the job. There are, however, certain fundamental considerations which should be carefully weighed by the person who contemplates art teaching as a vocation. If there be an urge to make a lot of money, stay out of the teaching field. No teacher gets rich (at teaching). Good art teachers (no one should aspire to be anything but a good one) are paid fairly well, at least so a decent standard of living can be maintained. If this, in addition to other advantages, is not enough to attract, by all means take up something else. No teacher can be a good teacher if not happy. No teacher who lets the money motif be dominant will be a happy one. If the rich experience of unfolding truth to eager learners or developing eagerness where only apathy once prevailed; of lending a hand in the guidance of creative effort; of rendering the best service from day to day of which you are capable, can lead to happiness for you, then the teaching of art will lead to a *truer* wealth.

Happy and Wealthy and Wise

But don't forget that you must be moderately wealthy to begin; that is, you must have an accumulated wealth of knowledge, ability and experience so that your teaching will not be profit-less to your students. Then as teacher you must constantly replenish and build up the store. Your stock in trade must not be built around last year's models, with many items entirely depleted. You must grow or your teaching will stagnate. You must be an enthusiast in some things and keep a keen interest in many things, so that your pupils will recognize in you an alert and rich personality.

The successful teacher must have a flair for awakening the interest and enthusiasm of others for only then can real education take place. This is one of the great functions of a teacher. The facts and truths of the subject matter are abstract things and will probably be inert until made to shine through the per-

sonality of a real teacher. They then assume significance for the pupil.

A Readiness to be Forgotten

A true teacher does not live for himself, but for his pupil and for the truth which he imparts. He must be ready then to forego praise and the rewards of other callings. He cannot expect a "Thank you" for each day's lesson, or even hope that each day's lesson reached its mark. He can only hope that he may so shape the classroom experiences that out of it all someday, somewhere, his former pupils will be better citizens.

The art teacher has the privilege above all others of working in a field which should definitely contribute to the richness of life's experiences for those future citizens. The few will be numbered among the creative and producing artists. The many will be more discriminating purchasers and more capable appreciators of things beautiful, from modern flat-iron to impressive mural, and functional embodiment of the architect's dream.

A Sphere of Influence

There are many reasons why an art teacher may be very happy in the work. It is stimulating to be the guide and counselor of young people as they are engaged in creative work, work in which something of themselves gives form and distinction to varied projects. It is stimulating to see that the bud of understanding and appreciation is daily swelling toward full flowering in richer living.

The teacher of art occupies a position as specialist in the community, indeed may be the community's only expert in art. This establishes a definite place of importance, with its challenges and its satisfactions. By planning exhibitions and developing other art influences, the art teacher may assume leadership in making an entire community art conscious. This may be a powerful contribution toward the enrichment and sweetening of many, many lives.

It is not to be overlooked that the teacher enjoys relative security. Even though the definite and regular salary be not a princely one, the teacher is freed of the worries and hazards incident to many other fields of art participation. There are usually regular schedules of salary increases. There is the opportunity of earning extra income by productive art work on Saturdays and during the summer vacation. However, most art teachers seize these opportunities to engage in productive art work for the sake of self improvement or for the sheer joy of painting, doing craft work or engaging in some other art field which holds special interest for them. The summer period especially provides the chance to travel or study or paint, thus building up power and reserves during months of enjoyment.

A Challenging Need

Our schools need more and better art teachers, persons well prepared and really professionally minded. Both men and women are needed. There is a place for you if you have the right set of high ideals, the necessary special abilities and wish to be numbered in a noble profession.

Emotional Expression in Sculpture

by

WARREN CHENEY

I think of sculpture as a medium with which I can record emotional or spiritual experience. With this point of view, my main effort in creating a record of a specific experience is to incorporate in the sculpture as many manifestations of that emotion, spirit, or feeling, as my medium will allow.

By manifestations of emotion I mean simply the sensations and feelings which are experienced under emotional stress. Some of these are visible, *external manifestations* such as gestures, body movements and facial expressions; some of them are *inner manifestations*, non-visible, such as the feelings of heaviness, hollowness, and depression that accompany despair and disappointment. A third group of emotional manifestations is comprised of the aural, voice expressions, but these, of course, cannot be included in painting or sculpture.

In practice this means first of all a constant study of people and of oneself, a study *especially of the way people act and appear under emotional stress*, a constant study of nature as manifest in the most highly evolved being in nature, man.

Most students of sculpture are unfortunately taught in their art schools and colleges to study only the physical man. They learn how all his bones and muscles should be modeled and they learn how to make him look graceful and at ease in a statuette but rarely are they taught to study man's soul . . . (and this is equally true of painting students). They are seldom taught how to incorporate in their work the personality of man, his joy, his sorrow, his struggles, his aspirations, or his ecstasy and peace, which are the elements that make his life worth living and without which he would be a mere clod of a being less interesting than many a lower animal.

When we patronize the sister arts of literature and theater we insist, we virtually demand, that man as re-presented therein be real, alive, and not merely an intellectual concept of a character without personality, soul, and emotional power. Hence it seems to me totally unreasonable to be less demanding of painting and sculpture. We ought to ask the painter and sculptor to use their media for something more than visual decoration, something more than design for its own sake, which is not to say that decorative art has no place, but it should not be the *only* form of art toward which we turn aspiring students.



ST. PETER

SCULPTURE ON MAIN PORTAL OF CATHEDRAL AT MOISSAC

A noteworthy example of emotion skilfully expressed in stone by an unknown twelfth century sculptor who, like other great sculptors of the past, made effective use of distortions

Art history is not without examples of the type of painting and sculpture I argue for. Painters like Giotto, Rembrandt, El Greco, Goya, and sculptors like Michelangelo, Rodin, Epstein, have all produced works which aim beyond decorative art, beyond good craftsmanship and good design. Each of these great artists has given us works which record feelings of the human soul, and do so by use of universal emotional-spiritual manifestations. In sculpture previous to the Renaissance, we find an even greater proportion of art of this type, a fine example of which is the *St. Peter of Moissac*, fig. 1.

When the average man looks at this twelfth century masterpiece he is probably assailed by its distortions and not particularly excited or interested by it. Certainly in the half dozen hours I stood before it no crowd obscured my view—indeed I felt almost self-conscious under the questioning glances of the Moissac townsfolk as I photographed with great care this commonplace ornament on the cathedral doorway. To them the distortions were taken for granted and excused, no doubt, as ignorance on the part of the ancient sculptor. This attitude may be forgiven in an under-educated peasant, but when we find it written on the pages of most of our art histories, then we realize how widespread is the lack of under-



AMOR CAELESTIS SCULPTURE IN FAIENCE BY WARREN CHENEY
In the permanent collection of the San Francisco Museum of Art

- 2 In this sculpture we see a contemporary artist employing "medieval principles of creative conditioning" (distortions) in an effort to represent a spiritual rather than a physical world

standing of how the sculptor sets about the creation of an emotional-spiritual record.

Paul Gauguin expressed it nicely, I think, in one of his letters when he said: "The artist must not copy nature, but use the elements of nature to create a new element" (italics are mine). But this principle of creative form is not all, because to create a new form, a new element, by giving new proportions and new shapes to a figure as was done with the *St. Peter*, fig. 1, and the *Autun Tympanum* figures, fig. 3, is not necessarily to create an emotional-spiritual record. When we compare these two medieval sculptures we readily perceive that although both are distorted or, to use a better phrase, creatively conditioned, the *St. Peter* seems to embody a definite feeling of humility whereas the *Autun* figures have no definite emotional content.

The *St. Peter* is clearly an expression or record of humility, since the bowed head and bent, humble body posture are universally recognized as external manifestations of humility. Couple with these exter-

SCULPTURAL DETAIL FROM
THE AUTUN CATHEDRAL 1132 A.D.

- 3 Creative conditioning in this sculpture has a purely decorative value but no definite emotional content

WARREN CHENEY

Warren Cheney, California sculptor now living in New York City, is a graduate of the University of California. He received his European training at the Ecole des Beaux Arts and from Hans Hofmann. For five years he was Instructor of Sculpture and Lecturer in Modern Art at Mills College, after which he spent a year teaching at the University of California at Los Angeles.

He has exhibited at group shows in San Francisco, Los Angeles, Dallas and New York, and has held one-man shows in San Francisco and in New York. Reproductions of his work have frequently appeared in art and architectural magazines.

Mr. Cheney was invited by the Metropolitan Museum of Art to execute a piece for the American Industrial Arts Exhibition held in 1934-35. The large terra cotta, "Amor Caelestis," the work reproduced herewith, is now part of the permanent collection of the San Francisco Museum of Art. His architectural sculptures for the Oakland Teamster's Building were completed in 1937; in the Spring of 1938 he designed and executed three unique sculptures for the stage setting of Stravinsky's "Sacre du Printemps" performed in Los Angeles.

Pencil Points for March 1939 will carry a number of fine reproductions of sculpture by Mr. Cheney.





4

nal manifestations the internal manifestations of elevated spirit as expressed by the elongation of the figure and we have a very eloquent statue of a humble Saint. At *Autun* we find the elongation used but because there is no powerful external manifestation indicated either in gesture, body movement, pose, or facial expression, no specific emotional-spiritual experience can be discerned. Thus although the *Autun* sculptures are interesting because of their creative proportions they are not in the same class with the *St. Peter*.

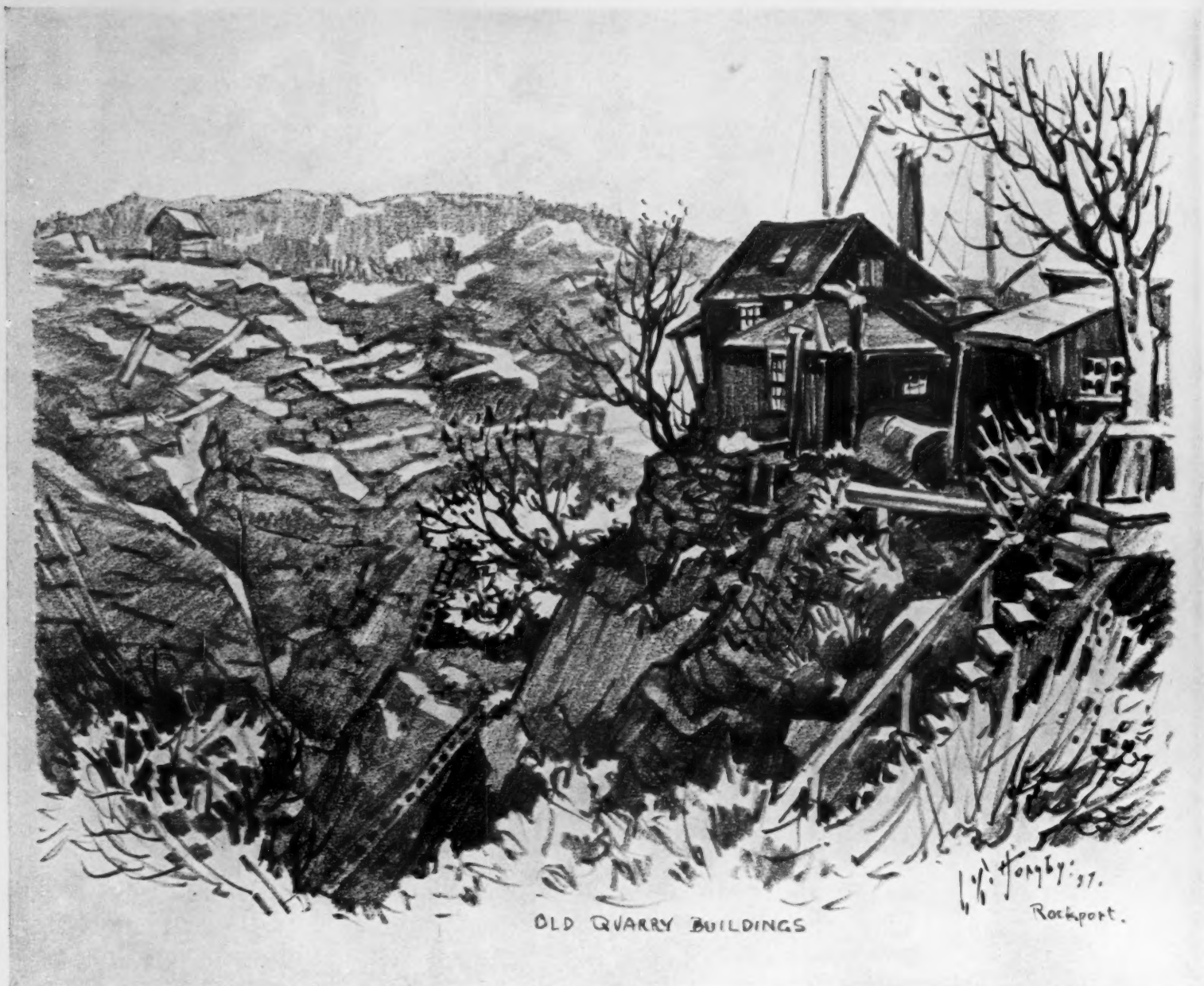
With my *Amor Caelestis* I wanted to create a record of enfolding love, the emotion of deep tenderness one feels for a little child who asks for love; again, I envisioned it as a record of the feeling a human soul might experience in the presence of a heavenly guardian. First of all came the selection of the dominant gesture of the large figure, those gentle arms enfolding the little soul and the responding movement of the little face upturned in full trust and supplication. Second, I began a study of how to incorporate the inner manifestations of the emotion, and almost at once I felt it was with a conditioning of the arms of the large figure that I would be able to express the spiritual expanse of heavenly love as well as the great power of such love. The front view, fig. 4, shows the full extent of the arm conditioning and also shows another means of expressing power, the widened shoulders complimented by the narrowed head. Third, I carried throughout both

March 1939

TWO VIEWS OF
 "AMOR CAELESTIS"
 BY
 WARREN CHENEY



5



"OLD QUARRY BUILDINGS, ROCKPORT, MASS."

PENCIL SKETCH BY LESTER HORNBY

EMOTIONAL EXPRESSION IN SCULPTURE

continued from page 19

figures a conditioning of proportions to the extent of making them thoroughly conceptual, and not human, so that the sculpture would appear to any serious spectator as a representation of a spiritual rather than a physical world. Fourth came a perfecting of the organization of volumes and movements; finally, came the application to the fired clay the surface patine: a soft gray blue obtained with three separate shades of lacquer, the last two applications being spatter coats to allow the under color to filter through.

A superficial similarity may be discerned between the twentieth century *Amor Caelestis* and the twelfth century *St. Peter* in that both use attenuated proportions. This similarity is a logical one since both deal with elevated emotions best expressed by elongated form. It is a serious reflection on the kind of art education prevalent today, however, that nearly all of

our art historians and critics will eulogize medieval sculptors but will violently object to modern sculptors who use medieval principles of creative conditioning. I doubt if a single book exists which makes clear to the reader the difference between the *St. Peter of Moissac* and the figures in the *Autun Tympanum*. Of course we can find scholars who have pointed out the obvious differences of design, form, drapery, etc., but none that I know of has written of that vast difference between a sculpture which, like the *St. Peter*, constitutes a universal record of an emotional experience, and a sculpture like the *Autun* work which lacks the basic element of universal human emotion. Let us hope the time is not too far off when this fundamental distinction will be widely recognized and our students will be taught how to make their paintings and sculptures live with the undying element of man's soul, captured and recorded for all time.



"SELMA ON THE CIBOLO" PENCIL DRAWING BY E. G. EISENLOHR

Hail the Lead Pencil!

Number 3 in a series demonstrating the versatility of the lead pencil and its various uses in the hand of the artist.

The drawings by Hornby and Eisenlohr show striking contrasts in both expression and technic. Hornby's drawings are made with a very soft lead (3 or 4B); the strokes are broad, suggestive of the painter's brush, and are applied with vigor. Eisenlohr, on the other hand, works in a tender, poetic manner, employing the sharpened point somewhat as an etcher handles his needle. Compare both of these drawings with others in this series, reproduced in the January and February numbers.

tering is a standard requirement.

It is difficult for a beginner to offer only a specialty—unless he does it unusually well and with original flair. Recognition as a specialist is usually won over a period of years and careful experience.

It is well to have good professional photographs made of some of your work—especially lettering. Among other advantages, this will enable you to carry your samples in a small kit, thus avoiding that terrific big black portfolio. If you could possibly know the number of big black portfolios that the Art Director has had to go through you would wonder, as you manoeuvre yours into his office, like the Queen Mary being warped into its dock, that he doesn't shriek and leap out the window.

The big black portfolio might, of course, conceal a Great Discovery—the work of a genius—the artist for whom the Art Director has been waiting all his life. That's why he is about to look at it—but what is revealed as it is opened up on his table, more or less filling the entire office?

A few not very good still lifes (done in school, of course), some rather dreary looking "fashion" drawings, plainly done about three years ago, looking every day of it, and not good, even then. What next? A very bad pastel, definitely the worse for wear, and, even so, conclusive evidence that pastel is not your medium. With a mistaken idea of suggesting versatility, the proprietor of this portfolio has included a few bookjackets, with incredibly amateurish lettering—but why go on? The artist, however, does go on, until the Art Director has been made to look at from thirty to forty exhibits like this, with a net loss of at least half an hour, and the conventional necessity of saying something not too unkind—and getting back to work.

Certainly this points to the advice that the intelligent artist will cut down the quantity in the sample kit to something that can be gone through in ten minutes. Actually that is about as much time as an Art Director can afford to spend. So why ask him to spend more? The reduction in quantity, too, will tend to weed out all the

junk and leave the best. Most portfolios need rigorous editing—and are always the better for it.

And here's a vastly important detail. *Let the Art Director do the turning over of the drawings.* I have had artists pause and linger lovingly over each drawing before being able to bear to go on to the next. Looking at the volume still to come, I began making a rough estimate of the time (possibly an hour) it would take to get through the lot. It kept me from concentrating on the drawings—and it makes any Art Director desperately nervous. (If you read "The Truth About Art Directors," you'd know why.) We can't say: "Come,

If you remember always that your samples, together with your personality, represent your best chance of getting any work to do, you'll keep both up to a high level of attractiveness.

come, lass, get on with it. We haven't got all morning, you know." That would be rude. You may be sure, lass or lad, that if your drawings interest the Art Director at all, he will take plenty of time to look at them, each and every one—and if he isn't interested, he can't afford to spend half an hour while you go into a slow-motion movie. Better let him set the pace, remembering that he has looked at so many drawings, and had to make so many decisions that he gets his complete reaction in a split second. This will leave a few minutes for conversation (if you have any) and sometimes I have even been known to go back to some exhibits for a second look and constructive comment—if the first look wasn't *too* discouraging.

In the way of conversation—*don't* offer to do "anything." That means "nothing," because with the beginner it is a safe guess he hasn't had enough experience to do "anything." Even the seasoned "handyman" artist (and every knowing Art Director has at least one such on call at all times) even this veteran emergency man says he's willing to try an assignment that may be outside his experience. In other words, the beginner should show a willing, but not a foolhardy attitude. Tell the man what you most like to do. He will be interested.

Suggest that you are trying to develop a new technic in some particular field (if you are, and have the evidence). I would like to cite the case of an artist, now secure in professional recognition, who called one day with her samples.

Most of the drawings were of furniture and this artist had made them with the idea of stylization rather than in the literal technic that makes most furniture advertisements so uninteresting. "Fashion drawings" of furniture, in a sense. This was so unusual, combined with a real appreciation of the peculiar qualities of furniture, that it was easily possible to turn over to her all the work on a large home furnishing account and, over a period of years, similar assignments, such as a piano account. Several thousand dollars worth of work, in the aggregate—from a showing of the right kind of samples. And an intelligent and cooperative personality together with a professional practice of free-lance performance kept the contact pleasantly alive.

There are a few other things I would like to say about samples—out of thousands that might be said. *Keep them fresh.* Not only fresh as to smudges, fingerprints and the inevitable "shopworn" appearance that drawings take on from much handling. Cellophane or protectoid, mats, mounts, new flaps from time to time. Keep them looking well-groomed.

And renewal in terms of neatness isn't all. *Keep your samples up to date.* This is particularly important with fashion drawings, which so soon become "dated"—but it's true of drawings in general. There should always be a few that look as though they'd just been done last week.

Remember—you get so used to seeing your kit of samples that you don't really know how they would appear on a first look. You get so that you don't mind them too much, but you might be shocked if you were to see them with a fresh eye. Try to imagine yourself giving them a detached critical going-over—and if an Art Director offers you any advice or criticism it is likely to be definitely valuable to you.

Continued on page 34

BUILDING BOOKLET

By
MATLACK
PRICE

THE major problem in presenting this subject to the readers of this magazine is to *keep it simple*. To anyone who has not had experience in this type of work, the building of a booklet appears as a jumble of aspects mechanical, artistic, technical, financial and editorial. Who does what? — and how?

This presentation is introduced to clarify all this for any designer, whether he is being called in to perform some particular part of the work, or whether he is slated to plan and supervise the entire job.

In the interest of simplicity, let's assume that we have a certain control of the whole preliminary pro-

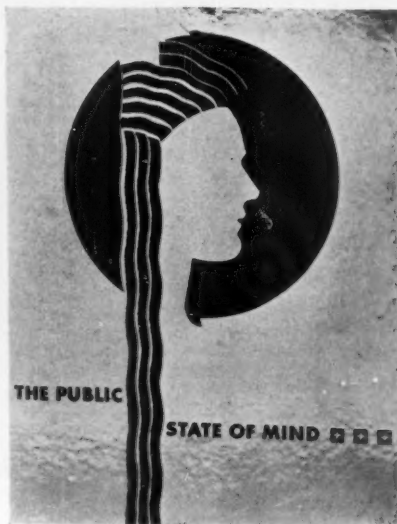
cedure of building the dummy. Actually, any phase of it might be dictated by the client, or even supplied by him, as in the case of text and photographs. The procedure, however, would be the same, and by keeping it all under the direction of one person, we can see the rather complex job as a unit, and at the same time can see what would be involved as regards any of the several individuals who might be called into collaboration.

We shall deal, moreover, with the practical phases of planning rather than with specific art treatment. The planning follows substantially the same sequence and content in any booklet: the art treatment might appear (and does) in 1,000 different ways in 1,000 different booklets. So we shall touch on the art angle only incidentally as



(Above) A cover in which the ripple-finish brown cover stock was planned as part of the pictorial technic

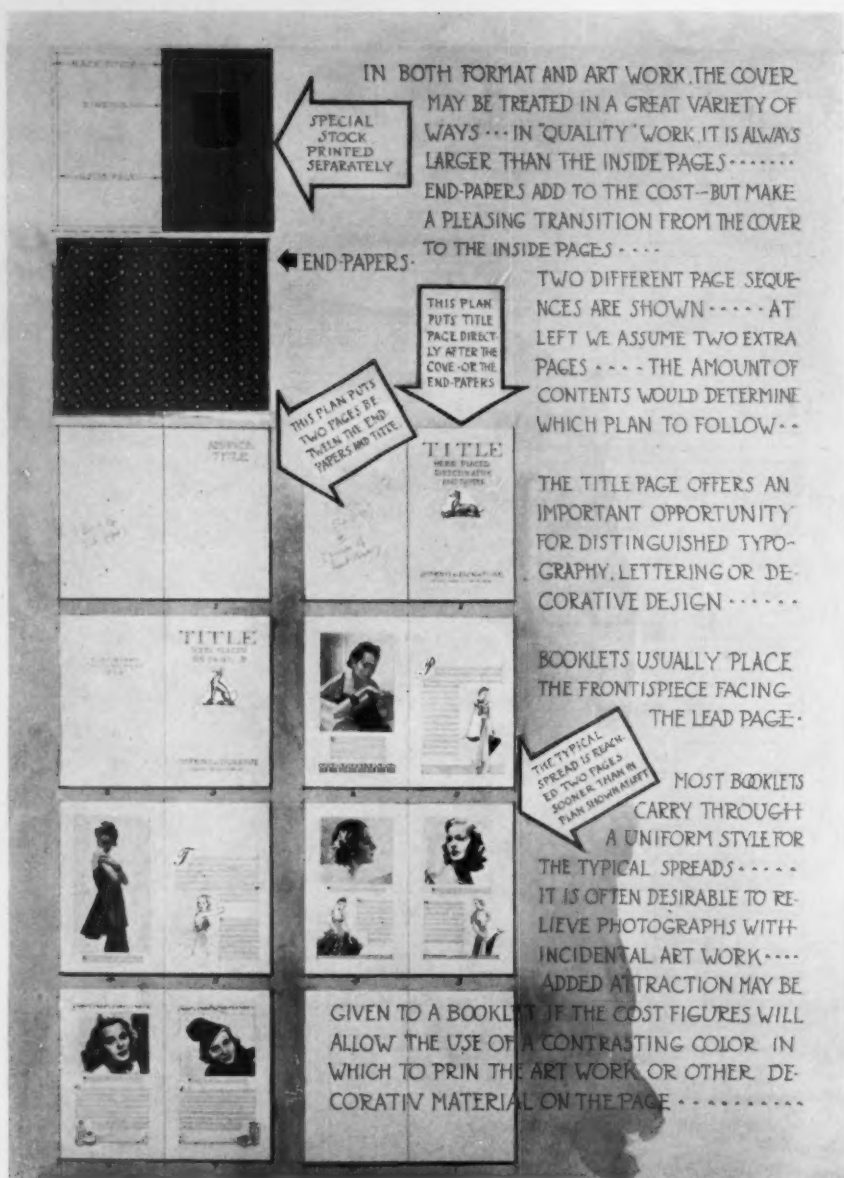
(Right) A modern stiff board cover printed in black and white on brilliant silver metal foil



A striking flap-design cover in blue, black and white



Three binding formats, all mechanically produced: Top—the new plastic binding; center—a die-cut or "window" cover; below—the new extensively used spiral binding



The above diagram shows the planning of a formal booklet in page spreads. Two different sequences, left and right (vertical columns), show how to expand or contract material to fit a given number of pages



Two modern page layout technics seen in a French railroad booklet. Left: illustrations to "bleed" (no margins); right, same with oblique photo-montage

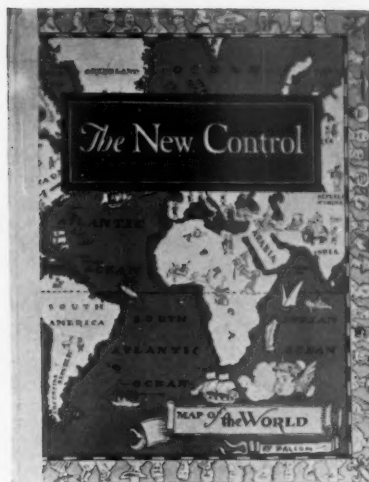
we go along aided, insofar as space permits, by the illustrations.

The whole booklet, whether it be large or small, inexpensive or *de luxe*, represents a co-ordination of paper, art and/or photography, lettering, type and binding—all these brought into unity through styling, and (at least approximately) into a pre-determined cost by knowledge of every detail involved.

In order to achieve this dual objective definitely and compactly, a dummy is made. This is a complete visual model of the booklet, and is planned by an Art Director (either in an advertising agency or a printer's art department) or by a free-lance printing stylist.

The making of a good dummy needs experience, lacking which, the only hope for a professional result depends on the comprehension and orderliness of the mind that undertakes it and on outside technical co-operation. For in order to make a booklet dummy a physical plan for its appearance needs to go hand in hand with an editorial plan for its content and arrangement. Each affects the other. This requires, necessarily, a certain simultaneously functioning duality of mind on the part of the planner. A good booklet was never made piecemeal—a dab here and a dab there—nor was it ever made by three or four people working independently of each other and each trying to assume control of the whole. There must be a central design-control, or the booklet will lack unity when it is finished and will precipitate many headaches for many people throughout many miserable weeks while it is in the making and, in the end, be a botch. In this sense, the booklet designer represents the design-control which is recognized as necessary for an architect, who is also a planner and co-ordinator of the contributing work of many different people, and who is also responsible for the unity of the finished result.

Let us start at the beginning. Obviously, there is the subject of the booklet, and this should determine the quality which can only be called "personality." Is that personality "exclusive"? "quality"? "human interest"? "historic



(Left) An ingenious piece of planning in a stiff board covered booklet. The same print of a colorful world map is used for both end-papers, and for front and back covers, with addition of pasted label, in black



background"? It may be any one of a hundred different personalities, and the intelligent choice of the *right* one will determine the character of art work, typography, paper, binding and many other things. An entire article could be written on this phase alone.

The actual material may be found or created by the designer, or he may use material *similar* to that intended, if the actual material cannot be produced until the booklet is given its O.K. to go ahead. Often the material is supplied by the client, particularly photographs and text. The client may be expected to have these things, but he does not have art work, type styling, or the experience or ability to co-ordinate all the elements into a well-organized booklet. Further, the client should be asked to give a rough specification of his requirements, so far as he knows them, and particularly the cost he is prepared to pay. The booklet should be designed within this, though many a dummy has been such a revelation of attractiveness to the client that he increases his appropriation to meet it. Certainly he must let us know the *edition*, meaning the number of copies he wants, as this inevitably affects the cost per copy and the cost of the whole job. 1,000 booklets (a very small edi-

tion) will cost a lot more per copy than the same booklet in an edition of 25,000 or 50,000. The initial cost of art work, plate-making and type composition are absorbed in a large edition, but disastrously run up the cost per booklet on a small edition.

With all available data in hand, the booklet designer now gets to work, and he develops the project in this sequence, in order to forget nothing, and also to see his problem as a *whole*, throughout his handling of it.

He has decided on the booklet's "personality," which dictates several important detailed decisions as they need to be made. With the client's specification in hand, he roughs out an itemized sequence of materials, art work, printing and manufacturing steps, on which he will get exact costs in the form of bids by printers, who will base these bids on the dummy.

In the chart on page 26 we have the whole project in compact and complete form, ready for a sequential discussion of certain specific points involved in each step, to which we shall refer by number.

1. Ask client for subject-matter data only. Discourage him from telling you how the booklet is to *look*. That's *your* job, and if you are properly qualified you



Four typical booklet covers. (Reading down), a pattern design, simulating a label (one color); a poster cover for a travel booklet (full color); another simulated label (one color), and an attractive, economical self-cover in red and black

ANALYSIS OF BOOKLET PROJECT

1. Available data is assembled.

2. Rough preliminary dummy made, to determine size and number of pages necessary to take the required material.

3. Edition: a notation of number of copies to be printed, as basis of cost. Notation of client's tentative cost expenditure (see 6 below).

4. Finished Dummy made, showing what printers call its "format," or style of binding (end-papers, etc.).
- The dummy will also show:
- a. Cover: design and style
 - b. Number of pages
 - c. Stock { meaning paper, for cover and inside pages (cost)
 - d. Art work { (cost)
 - e. Photography { (cost)
 - f. Lettering { (cost)
 - g. Platemaking { meaning all engravings, whether line cuts, half-tones or color plates (cost)
 - h. Type composition { style of setting, also quantity (cost)
 - i. Binding (style, material) (cost)
 - j. Container (style, material) (cost)

5. From this Dummy, as above, the printer estimating on the job will supply figures for:
- Presswork { meaning the actual running of the booklet on the press, including cover (cost)
- The above items make up the

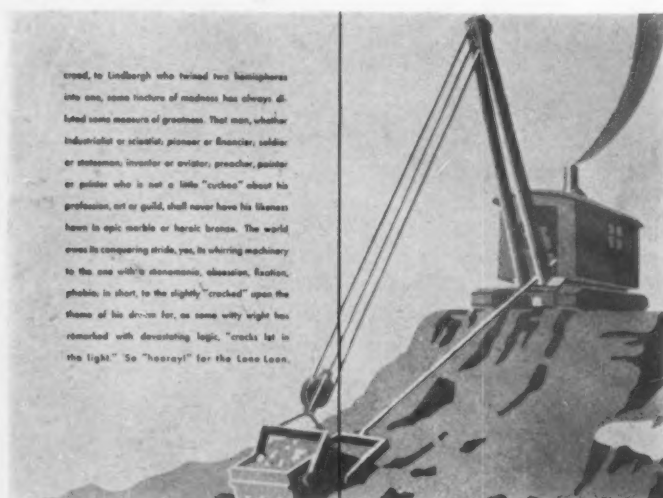
6. This will add up to a complete figure for COST TOTAL

For this figure a printer will produce the booklet after the items in bracket 4 are taken care of. This cost total should come as close as possible to the client's appropriation given as a "notation" under 3, above. If a free-lance, the stylist adds his fee for design and supervision.

ought to know more about it than he does.

2. Rough preliminary dummy may be made in actual booklet form, but is often quickly sketched out in paired pages, called "spreads," as shown in either of the large diagram charts ("Planning a Formal Booklet" or "Planning a Merchandise or Gift Booklet").
3. Edition: One of the most important items in the whole job, from a practical angle. Not a thing you can show, or see, but it will determine many phases of the job which are visual.
4. You may make the blank dummy yourself, if you are a good craftsman, but you will do better to get the co-operation of a printer, a binder or a paper house to make you up several blank dummies in which to work. If your format involves a spiral or a plastic binding you will need to have it made up by the companies which control these styles of binding. They will make the blank dummies to the page size and number of pages you specify and you should supply the kind of stock (paper) you plan to use (see 4c).

The format of your dummy is very important, because it is a large part of the basis for the cost estimate, as well as the physical appearance which you propose. Here "edition" (3) crosses "design"—because on a small edition such a treatment as a die-cut cover (cover with a "window" cut in it)



(Above) Layout on the principle of two-page spread treated as one unit. Art work in delicate gray: photo offset

(Right) A well designed two-page spread. Hand-lettered effect with illustrations "in character," simulating primitive wood-cuts.

the printer who boasts that "we beat the world on price" is a self-declared "beat." As long as folks sell and buy price alone, so long will the wings of the swallow of art be clipped, so long will the eagle of commerce be chained in a poultry-yard.



A paltry piece of printing is like a loose tooth—you can neither swallow it nor spit it out. There the wretched thing lies, as ugly

figures higher than on a large edition, whereas a hand-operation, like a pasted label on the cover, is economically possible on a small edition, but prohibitive in cost on a large edition.

It is in figuring costs on your format dummy that you find whether you can afford the extra cost of end-papers, which add to the attractiveness of a booklet. (See "Formal Booklet" diagram chart.) End-papers are seldom if ever planned for a booklet of less than 16 pages.

Here are a few binding styles:

"Self-covered"—in which the cover is of the same stock as the inside pages, and figured in the form (see 4b). This is the cheapest form of cover, and usually looks it, except on a small and unpretentious booklet.

Special Stock—in which the color, texture and weight are important factors in design and in expressing the "personality" of the booklet. Such covers, in good work, are overhung (from 1/16 to 1/4 of an inch, sometimes even more, and should be of heavy stock on a large page-size booklet). If not overhung, the cover is trimmed flush, which is cheaper (and, as usual, looks it). Your special-stock cover may take a pasted label, a printed label, or all-over printed design. The effect of a pasted label may be had by leaving a label-space in an all-over pattern.

Die-cutting a "window" in the cover is sometimes done to bring through an illustration or a piece of type or lettering printed on page 1 inside. Often very effective.

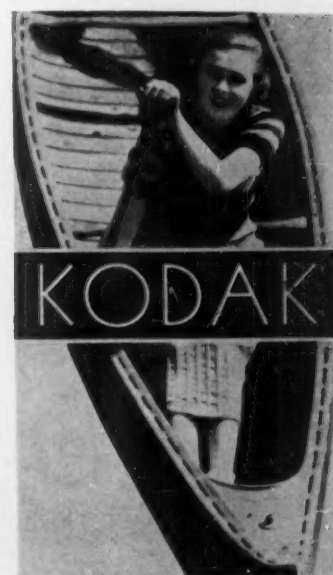
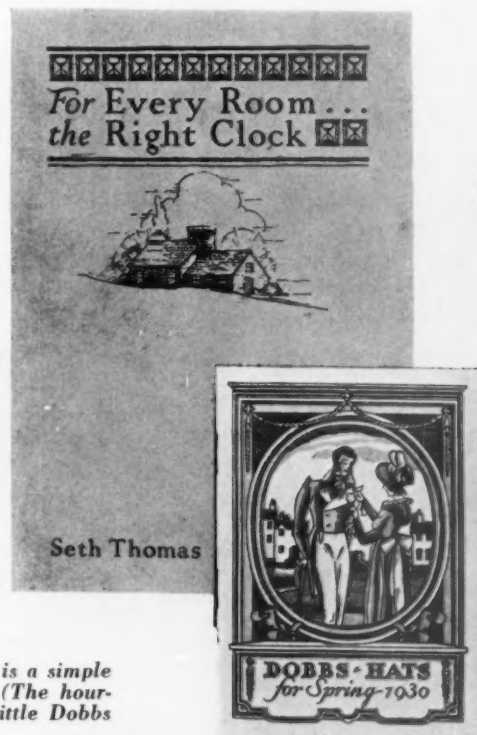
Special-stock covers were often embossed, with raised gold or colored letters, but this isn't done much nowadays. There is a special technic for showing embossed lettering or art work on a cover.

The clock booklet for old-time "personality" is a simple line cut printed in brown on a buff stock. (The hour-glasses are foundry type decorations.) The little Dobbs booklet registers quaint formality

March 1939



This diagram shows several operations in editing and laying out material for a gift or merchandise booklet



An excellently striking photographic cover in black and yellow, on a self-covered booklet

Stiff Boards—This is regular book-binding, and consists of bindery board, covered with a light-weight stock. It is used to bulk up a slight booklet which may need to be made to look important, or to give further importance and dignity to an extensive booklet. The pasted label is often used on this sort of binding.

Standard forms of booklet binding are *saddle-stitched* (with wire binders, or a silk cord: awkward if you have more than 32 pages), *stapled* (where there are several 16-page forms to bind).

Sewn—(Expensive, used only on important work, and where there are several forms to bind).

Spiral binding and various forms of *Plastic binding* (used extensively nowadays to give a "modern" format to a booklet. Effective particularly on booklets of 32 pages or over).

In addition to this, any ingenious printing stylist can devise new and original "trick" bindings. These, of course, cost more to produce than the standard forms, because there is binding machinery to take care of the standard forms.

Now, plunging into the bracket that springs from 4: We can skip directly to "b."

b. Number of pages. Standard printing units run from the minimum of a 4-page form, up through 8, 16, and 32 to 64. A sixty-four-page form is large to handle on the press, unless it is laid out on a small page-size. 16 and 32-page forms are usual. A 32-page booklet is printed by "backing up" two 16's. Material should be expanded or condensed to fit one of the above units. Never plan a booklet of 12 or 18 pages. Paper doesn't fold that way.

c. In order to specify the actual paper stocks you wish to use for your cover, end-papers, and inside pages you need to have an extensive library of paper samples (which are beautifully presented by the various paper houses, and advertised in printing trade magazines). Then, to get the paper, and also the costs, you need to call on the paper house, unless you are asking

the printer to get this figure for you.

d, e, f. Indication of art work (later to be executed by an artist) you do yourself, or get the collaboration of an artist who wants to gamble on getting the finished work to make when or if the dummy is O.K.'d for production. Photography is usually dummed by clipping similar material from half-tones in a magazine. These will be replaced by reproductions of the client's photographs, later. Lettering: same procedure as in art work, above.

g. Cost of plate-making may be given you by an engraver who will be given a chance to submit his figure as a bid on the actual job, when released for production, or may be got by the printer, as part of his estimate. In either case, the estimate is made from the dummy.

h. Type composition—An experienced type-stylist can guess at this, but it's much better to have two or three printers bid on it competitively.

i. This is a figure to be supplied by a binder, from the dummy, though a large printing house will get this figure for you, as part of an inclusive estimate or bid on the job.

j. The container is listed here for the sake of completeness, and because it would turn up later as an annoying "extra" cost item if omitted from the plan as a whole. When the container, be it a special envelope or a mailing carton, is forgotten, some commercial makeshift like a plain envelope is all too often used, destroying the well-dressed appearance of the whole job. In the case of a "special stock" booklet cover, the container should be of stock matching the cover, and given a harmonious art treatment.

5. This item, with its bracket, is self-explanatory.

6. The grand total, made up from detailed figures on all the items above, should check as closely as possible with the client's tentative (or perhaps absolute) figure noted in 3, above.

Here, then, is the complete cycle as planned and carried out, though with nothing said about the art treatment. This, naturally, would vary widely with

the nature of the booklet and with the size of the appropriation available for its production. But at no stage of the proceedings should there be any guesswork, any omissions, any blundering around, any vague postponement as to showing everything enumerated above, as well as itemizing a figure for it.

In all ordinary human fairness, a printer should not be asked to figure on a dummy unless you mean to allow him a reasonable chance of getting the job. If several printers are asked to bid, they should be asked to do so only on the same dummy and uniform specifications. Often you may need to get alternate figures for different treatments of the same item of design or manufacture. When you plan a booklet as methodically as a booklet should be planned, it is easy to re-figure any specific item if either you or the client wish to change the styling, the stock, or anything else.

An experienced Art Director is qualified to give expert supervision to every phase of the design and production of any booklet, no matter how complicated it may be, or how many materials or collaborators are involved.

In this article, lack of space prevents even a condensed schedule of advice on the typographical handling of the job, important as that is, and since a working knowledge of typographical procedure or even an esthetic knowledge of type is very seldom had by art-trained people, I hope the Editors may let me sometime present an article on "What to know about type." Knowing type is more than a handy accomplishment for anyone professionally engaged in advertising, publishing, or production work—it is essential.

And, embracing virtually all the moves outlined in this tabloid guide to booklet-binding, I have assumed creative ability and taste—both necessary if the finished product is to come out on a level above that presented by ordinary cost-cutting, hurried, ill-considered commercial printing.

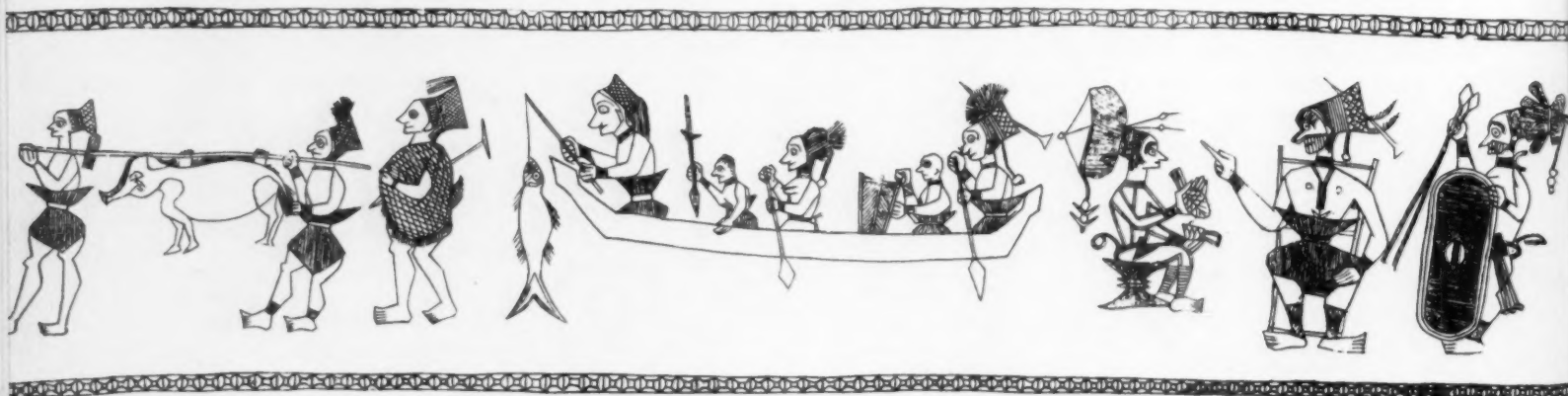
A booklet can be—and should be—a work of art, even if its production demands many wholly practical and material considerations.

A PICTOGRAPH BY A CANNIBAL ARTIST

Courtesy American Museum of Natural History

The pictograph reproduced below was engraved on ivory by an artist of the Mangbetu tribe of the African Congo. The hunting and fishing parties have had a successful day. In the group of three at the right the leader of the party (in the center) on re-

turning home threatens his flirtatious wife with punishment for her conduct with a warrior (extreme right). To appease his anger she offers him a bowl of wine and leaves to wipe his perspiring brow. We smile—but compare drawing with that of our own comics!



BOOKS

Allen Lewis Illustrates a Book

Allen Lewis dropped into our office recently with an advance copy of a book under his arm—*Society Faces the Future*, a text book on sociology. Sixty of Lewis' drawings enrich its pages.

Not only are the illustrations as beautiful as one would expect, but Lewis has enhanced the educational message by his ingenious interpretations that make this volume quite unique among school texts. The drawing we reproduce is typical of the artist's technic in brush and ink, a striping brush which comes to a fine point. He occasionally employs a razor blade to secure fine white strokes against black, as the rays from the overhead light in the drawing reproduced. These are not scratched lines: the blade cuts into the paper on a bevel, throwing up a slight burr on furrow. Then the blade, laid flat on the paper, is drawn along the furrows, cutting off the burr and leaving clean white lines.

Society Faces the Future, written by Ruth Wood Gavian, published by D. C. Heath & Company, sells for \$1.96.

LEONARDO DA VINCI

By Antonina Vallentin

Viking Press, New York, \$3.75

It goes without saying that Leonardo da Vinci is one of the great fountain-heads of inspiration for the art student. Yet to far too many he is little more than the great painter of *Mona Lisa*, the *Last Supper* and a few other famous products of his brush. To be ignorant of the all inclusive genius of the Florentine master and of his extraordinary personality is to miss the greatness of a man who functioned in society as few men have done.

The influence of such a man is much needed by young artists of today, whose ideals have been narrowed by Bohemianism, and this recent book should do much to bring student and master together. It makes fascinating reading for both artist and layman. It is generously illustrated with reproductions of drawings and paintings and with sketches of such inventions as devices for "overturning scaling ladders," flying machines and armored cars. The book should be in every school library.

FINE PRINTS OF THE YEAR

An Annual Review of Contemporary Etching, Engraving and Lithography

Edited by Campbell Dodgson

Minton, Balch & Co., New York, \$10.00

For the sixteenth year, Mr. Dodgson, formerly Keeper of Prints and Drawings at the British Museum, has selected outstanding prints in all graphic media by American and European artists. Print lovers who look forward each year to the publication of this record of the graphic arts will not be disappointed with the present volume which contains one hundred and seventeen illustrations, beautifully reproduced on fine paper.

The responsibility of selecting a hundred or more prints from the many thousands produced in a twelve-month period is indeed great. But Mr. Dodgson has succeeded in presenting a good cross-section of trends and developments in this field.



Drawing by Allen Lewis from "Society Faces the Future," D. C. Heath

RENAISSANCE ARCHITECTURE OF ENGLAND

Its Social and Historical Development

By A. Thornton Bishop

John Wiley and Sons, Inc., N. Y., \$6.00

When a copy of Thornton Bishop's latest book came to the desk of this reviewer, it was easy to give it an honest and wholehearted welcome, for here is a well-conceived and well-executed volume affording a pleasant relief from the superficial sort of thing all too often seen.

The title explains itself. The book offers a record—beautifully and capably presented—of the architecture of an epoch of great historical significance. For the architect with any leanings toward the past, it can scarcely be too highly recommended. Even one's first careless thumbing through of the pages reveals it as a handsome thing which he immediately desires to possess. The cover, the paper, the typography and, above all, the fifty or so full-page reproductions of exquisite pencil drawings done with rare fidelity coupled with that inimitable charm for which this artist-author's work is so well known, must all be voted as excellent. The longer one studies all these things the more he finds in them to admire.

While the text merits attention equal to that which the illustrations instantly receive, we stress the latter here, knowing how many of our readers are primarily interested in things pictorial. Certain it is that any lover of pencil drawings will find this book well worth the purchase price for them alone.

SUCCESSFUL HOME FURNISHING

By Thelma M. Burrows

Manual Arts Press, Peoria, Ill., \$2.75

This book is not concerned with old mansions or museums of Europe: it is concerned with homes of America. It was written as a detailed guidebook of style, balance, color, and design, to meet the versatile requirements of the American house and apartment. It should help you add to the beauty and comfort of your home at modest expense.

MODERN HOME CRAFTS

Edited by Davide C. Minter

John H. Hopkins, Inc., New York, \$5.00

This beautiful book, written by twelve craftsmen and covering nearly twenty crafts, can be highly recommended. It is designed for those who intend to become serious craftsmen, and also for those to whom craftwork is a joyous occupation for leisure hours. Hand Spinning and Weaving, Pottery, Leather Work, Lacquer, Basketry, Textiles, Metal Work, Jewelry, Enameling, Woodworkers Craft, and Artificial Flower Making are among the subjects demonstrated. The book is copiously illustrated by fine halftones, diagrams and color plates.

LAYOUTS AND LETTERHEADS

By Paul Carlyle and Guy Oring

McGraw-Hill Book Co., New York, \$5.00

Primarily a collection of over two hundred layouts and letterheads demonstrating all manner of types of design. These examples are accompanied by suggestions for their adaptation to the particular needs of a given project. Several plates demonstrate just how one can create new layouts—through the use of this source material. The book itself is very attractively designed.

YOU CAN DESIGN

By

Winold Reiss and Albert C. Schweitzer

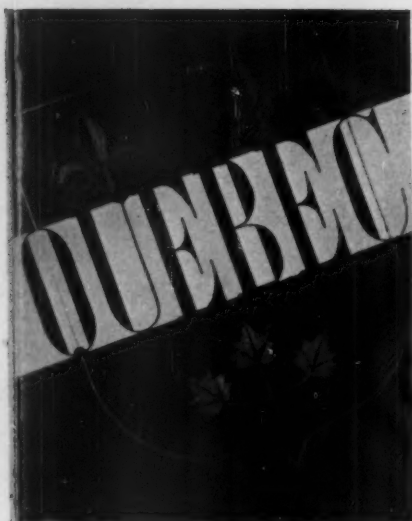
Whittlesey House, New York, \$3.75

A demonstration of the methods of approach to creative design as developed by the authors in the Winold Reiss Art School and New York University. The book has 90 illustrations, 12 of which are in full color. The designs reproduced are by students of New York University. Winold Reiss is well known as a painter of North American Indians and as a teacher of design. For many years he has conducted classes in New York City and has a host of admirers among those who have benefited greatly by his instruction. The contribution which he makes in this book will be welcomed by design students.

ART INSTRUCTION

+ in the classroom +

Hints for teachers, students and amateurs in the
use of March ART INSTRUCTION



Travel Booklet Cover made with flint paper. Designed and lettered by Miss M. E. How, McLane Art Institute

A Booklet Dummy

Matlack Price, author of "Building a Booklet," has supplied us with the following suggestions for teachers:

The making of a booklet dummy is by no means beyond the performance-level of the senior high school art department—provided the teacher knows enough about it to plan, direct and supervise the work. As a unit problem it affords a unique coordination of skills, combined in the experience of "carry-through."

First the "editorial" planning, then the art planning. The cost angle, of course, is entirely hypothetical in school work, but should not be ignored entirely. The use of too many color printings, for instance, or inclusion of too many hand-operations, would dummy an uneconomical booklet design. A study of the article in this issue would show the teacher how to control the project from this angle.

Suggested subject material: "Travel" booklet—always stimulating, and ample material for a 16-page booklet can be "edited" from articles in back numbers of the *National Geographic*. Travel booklets offer good opportunity for "poster" cover designs, map, pictorial or photomontage end-papers and incidental sketch art work, in the form of "spots" developed to accompany and relieve the photographic and typographical treatment.

Another topic readily obtainable and controllable is the "Gift Shop" booklet. There the material is clipped from small special shopping columns in such magazines as *Vogue* or *House and Garden*. The gift shop affords an interesting opportunity for quaint and whimsical names, with corresponding art work. "Home Furnishing" affords another good topic, with the added angle of teaching taste in the selection as well as the arrangement of merchandise clipped from the advertising and editorial pages of magazines in this field.

Distinguished work in all three of these booklet subjects has been performed, under thorough direction, by students who had absolutely no qualifying experience before starting the project. In its nature, a well-directed booklet project stimulates student interest and results in performance of a surprising degree of merit, closely approximating professional work.



Three double-page spreads from Travel Booklets designed and made in McLane Art Institute. Designers (reading down) Miss M. E. How, Messrs. Kingett and Ward. The booklets featured Quebec, Africa and Hawaii

Vagabond Artist

We are impressed by Raymond Creekmore's skill in rendering character and action in a few expressive lines. He acquired that skill by rapid sketching from life. That really means memory drawing; when the subject is in motion one must make a quick analysis of the lines of action, reducing them to a few telling strokes. The way to gain that facility is by constant practice. One-minute poses of the model with brush and ink drawings is an excellent means of study to this end. They force one to search for significant lines of action.

Another good exercise for students is to ask them to take the action themselves—simple action such as chopping, sweeping, pulling on a rope, etc. Then make line drawings (quickly) from the feel of the action.

The other day we saw a most interesting sketchbook. It was filled with drawings of heads—types seen by the student in his daily journeys in the subway.

Explaining, he said, "These are all done from memory. When I enter the subway car I select one from the many faces around me. I usually take someone who has just got on; there is a likelihood of his staying on a while. I proceed to make a mental sketch. Occasionally I look away from my sitter and test my memory. Then I look back and check the weak spots in my memory. I create my mental sketch by going over each line as though with a pencil. I concentrate on just one individual and keep studying that face as long as possible. I find that resolving the face into a very few lines—as though I were to do a caricature—is essential in memorizing. The relationship of features to geometric figures is helpful. If I make my pencil sketch as soon as I get home the image is very clear—it's as easy as though I were drawing directly from the person."

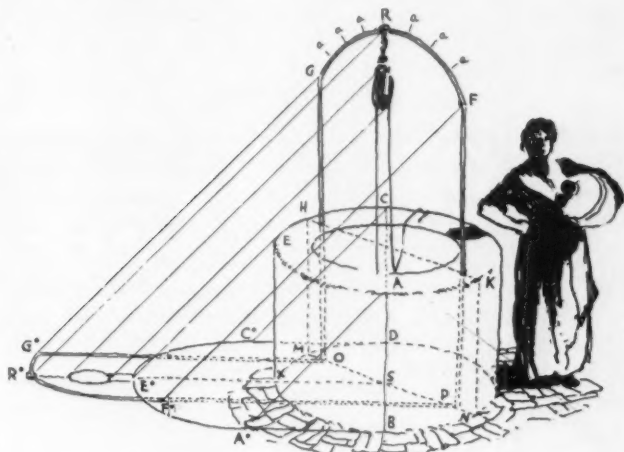


Three Gift Booklet Covers done by students in Teacher Training Department, Pratt Institute



PERSPECTIVE PUZZLERS ★ ★

Art Instruction proposes to put the perspective prowess of its readers to proof, month by month, by proposing problems in drawing that call for skill in delineation and constructive thinking. The correct—or a correct—solution of the puzzler will appear the following month. These projects will be treated here as freehand perspective, though for the sake of clarity we often use ruled lines in our solution drawings.

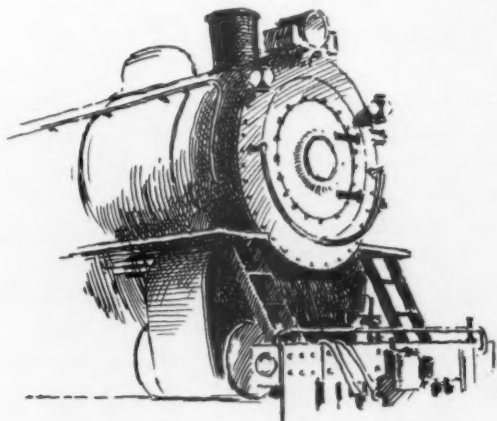


Solution of February Puzzler

Draw the shadows of the Spanish Well—shadows on the well and cast shadows on the pavement. The sun is from the right and its rays strike the ground at 45 degrees.

To find the shadow of a given point we must first locate the point on the ground directly underneath. Thus the shadow of point F is found by locating the point D and extending the horizontal shadow of FD until it is cut at F' by the light ray passing through F. Actually FD casts no shadow on the ground since F'D is within the shadow of the well. The iron-work would of course cast shadows on the horizontal rim of the well-head: this is omitted in our drawing in order to avoid confusion. To find the shadows of all points involved we must project downward to the ground and proceed as described. The exact character of the curved shadow of the iron-work can be determined with precision (when one is working on a large scale drawing) by projecting a number of points a, a, a, a down to the line MN and following the recommended procedure. Keep in mind the importance of working with points, and the whole shadow problem is greatly simplified.

Puzzler for March



In the boiler-head of the locomotive is a circular door which opens on hinges, made conspicuous with black ink in our drawing. Swing this door open until it lies in a plane at right angles to its present position.

March 1939



Gillott's PENS

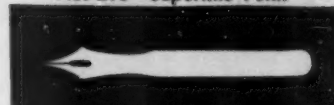
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APRIL 19, 20, 21, 22

These are the days set for the Annual Convention of the Eastern Arts Association in New York City. The general plan of the Convention for this year shows a new departure—fewer long speeches and more time devoted to “give-and-take” discussions in thirty or more conferences on the problems of art education in the elementary schools, junior high schools, high schools and professional art schools. Supervision and teacher training in art will of course have their share of attention.

The general meetings will hear from prominent artists, designers and educators. They will be—to use the words of the Secretary, “full of spice and loaded with information and fraught with inspiration.” Among the speakers will be Walter Dorwin Teague, Domenico Mortellito, Eugene Schoen and Dr. Harold L. Butler of the College of Fine Arts at Syracuse University. For diversion there are the “Ship Party” and the Annual Banquet, for which “several lively features are being developed by way of aids to digestion.” Other things too.

If you would know all, ask Mr. Raymond P. Ensign, Secretary. His address is 250 East 43rd Street, New York, N. Y.

APRIL 19, 20, 21, 22

COMPETITIONS

The Devoe & Raynolds Poster Competition

This year “Travel” is the subject of the Devoe Poster Competition which opens on March 1st and closes April 30th, 1939, with cash prizes totaling \$1,500.

There is no more stimulating subject matter for poster design than travel; the opportunity for colorful and picturesque treatment is unlimited. Outstanding posters will be exhibited in the Railroad Building at the New York World's Fair and later in prominent travel terminals.

As in the 1938 “Drive Safely” contest, the competition is non-commercial; entrants are not required to use or mention Devoe artists' materials. Entry blanks and rules may be obtained from Devoe art dealers or by writing to Devoe & Raynolds Company, Inc., 580 Fifth Avenue, New York.

Posters of the 1938 competition are still being shown throughout the country by twenty-three units on traveling circuits. A report of the Drive Safely Competition (with pictures of the prize-winning designs) will be found in the August 1938 number of ART INSTRUCTION.

National Life-Saving

Drawing and Poster Competition

This competition, sponsored by Good Housekeeping Magazine, was first announced in our February issue (see page 31 of that number). It offers cash prizes and honors in three different classifications: students in art schools; students in high schools; students in grade schools. It is conducted in connection with a series of articles on the subject in Good Housekeeping Magazine, written by twelve prominent authorities on traffic conditions.

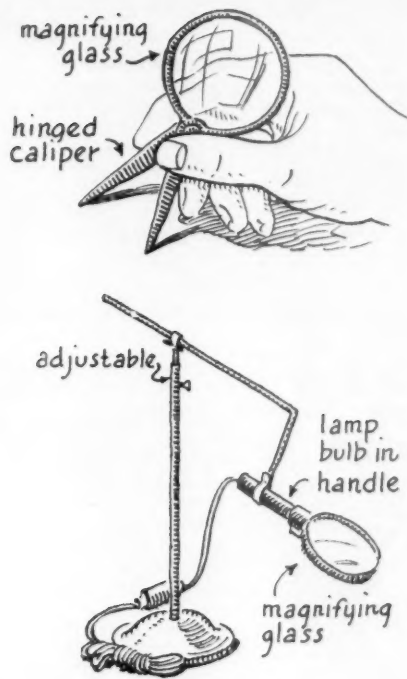
William Longyear of Pratt Institute has been appointed Educational Director of this competition. For full details write him in care of *Good Housekeeping Safety Crusade*, 959 Eighth Avenue, New York.

★ ★ ★

Are you allergic to ideas?

Do you admit or deny it, and if so, why? Just what do you think being allergic to ideas means anyhow? Well, whatever you think, the meaning is clear to Matlack Price. On page 32 of our February number you will find Mr. Price saying—in the fifth line up from the bottom of the left-hand column—“Unless you are allergic to ideas things like that just occur to you,” etc. *Really* Mr. Price never said such a thing. His manuscript read “If you are allergic to ideas,” etc. Well in ye Editors' office that *if* got changed to *unless*, and Mr. Price came down on us like a ton of bricks. Oh, he was awfully nice about it, but he made it clear that he considers his reputation as a man of culture at stake. So he—and we—are hoping that any who might have lifted an eyebrow when reading that fatal line will notice this correction and will realize that, after all, Matlack Price is not slipping.

Art Instruction



TECHNICAL TIDBITS

1. Magnifier Caliper

This new combination of hinged caliper and magnifying glass permits, without the usual eyestrain, the study of intricate detail on drawings, maps, reproductions at fine scale, and the like. The caliper is hinged on the frame of the magnifying glass so the whole unit, when folded, occupies a space approximately two inches in width. The zylonite mounting is in various colors. A leather pocket case accompanies the instrument.

2. Illuminated Magnifying Glass

Here is a magnifying glass (3 1/2") illuminated by a battery or a 110-volt lamp in the handle, and supported by a stand. It is designed to assist in reading drawings and maps, and in examining intricate designs, textures, finishes, etc. This "electric reader," when used with the stand as shown, leaves the hands free.

We shall be glad to furnish, on request, the names of the manufacturers of these products.

MEDIA AND METHODS REPRINTS

We can fill your order promptly for reprints exactly duplicating the first twelve plates of this Guptill series which has been running in ART INSTRUCTION during the last year or so.

These plates are crammed with information on drawing and sketching, with emphasis on new and unique technics and materials. Forty drawings, each accompanied by pertinent notes, demonstrate work in airbrush, scratchboard, soluble crayons, paste, stipple, scrubbing, pencil, pen, wash, etc.

Ideal material for the drawing class, inviting experimentation and leading to individual effects.

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NEW BOOKS

DO NOT FAIL to examine the MARCH BOOK PAGE (inside the back cover). It's a new list of new or popular titles.

BUY A BOOK!

Some Interesting Materials

It is evident, if we can judge from the responses that one of the manufacturers reports he has had as the result of a little write-up in our columns a few issues ago, that our readers are keenly interested in keeping up with every new development in materials.

Apropos of this, we suggest that our readers investigate the possibilities of a new line of colored paper that has just been developed. It has been named REVELOUR. It is available in thirty-one colors, and since it contains no ground-wood it will not deteriorate and is fast to light. The texture is pleasing as there is no glare or shine. It is suitable for flat work as well as three-dimensional projects such as window displays, etc. A booklet showing samples of actual colors can be had by writing to Birmingham & Prosser Company, 128 South Sangamon St., Chicago, Ill., mentioning that you saw the notice in ART INSTRUCTION.

While not a new product, our attention has been drawn to the exceptionally fine GESSO GROUND DRY MIXTURE put out by Permanent Pigments, 1127 West Sixth St., Cincinnati, Ohio. This material permits the artist to prepare canvas, wood, plywood, wood composition, and the like, for oil painting. The same company also supplies additional materials for use in connection with the Gesso Ground Dry Mixture, not to mention a full range of artist's paints, mediums, etc. In writing for information, please mention ART INSTRUCTION, and explain the type of materials in which you are most interested, i.e., water colors, oil paints, etc.

Oh dear!

We forgot to give our expert photographer, Alfred A. Cohn, credit for the photography in the Blodgett article that appeared in the February number of ART INSTRUCTION. We are really sorry about that omission because when a good craftsman does a swell job he certainly ought to receive credit for it.



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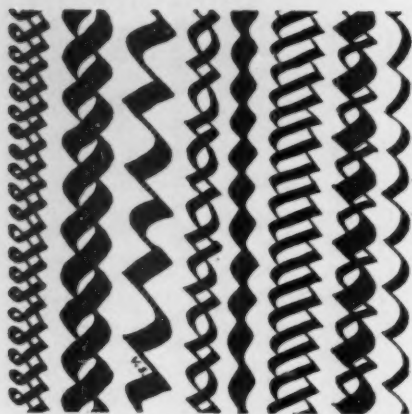


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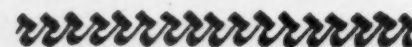
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VAGABOND ARTIST

continued from page 14

customs officer. I had been told that if I didn't have a good sum of money they would not allow me to land. I, with \$3.00, and with my knees knocking, said: "Sir, enough to get me around the world on!" He as much as said, "Welcome to our city, but don't stay more than two weeks."

Singapore with \$3.00 to last until—well, until I can get some more money. My bed here at the Sailors' Institute costs twenty-five cents per night. Tonight for supper I ate four bananas.

March 16

Down to my last dollar. Last night I bought five cents worth of bread and some more bananas and made supper and breakfast of same. Things have got to be done today; sell some sketches—or something.

March 28

Something happened. I know a little better where I stand, even though I can tell it's a thin dime. I get a break and sell a page of drawings to the *Straits Times* here, and begin eating at the Chinese restaurant regularly. I can get a good bowl of shrimp, ham, octopus and vegetables concocted in a soup with a bowl of rice for ten cents. And until finances get better, it'll be my usual breakfast of bananas, too.

March 30 (Singapore)

When sketching outside a small circus next door to the Sailors' Institute, a large crowd gathered to watch. So large, in fact, that only a narrow lane was left for me to see the Indian squatting on the ground selling cakes and coffee. It was a job to keep my elbows from being pressed to my sides by the mob. One Indian pushed his way through into the open lane, then over to me, looking over my board to see what it was all about. One look at him peering over my board made me stop the first drawing in order to sketch this astonished face, Moham-medan cap, goatee and all. The crowd roared, first to get him out of the way—then more hilariously when they found out what I was doing.

June 10 (Night train from Calcutta to Benares)

Everyone says don't go third-class in India. But it's cheaper—and hotter. There are a number of half-naked men sleeping in the baggage rack. The only reason I'm not is because it's too full. The fellow across the aisle is a Bengali with shaven head, except for short queue on top. (I'm told this is a hand-hold by which they are jerked to heaven.) He slept with his feet hanging out the window.

June 11

Benares, the Holy City of India, is heaven on earth for Hindus—temples, priests, corpses, cremations, naked fakirs, old women, and endless crowds bathing, washing and drinking the water of the Ganges.

It was 110° today when I was trying to make sketches and that's hot in any place! The ink almost dried before it touched the paper.

★ ★ ★

SO—YOU'RE GOING TO BE AN ARTIST continued from page 22

By all means have your samples in a kit that is easy to open up and easy to close as you are making the graceful exit. (At least let's hope it's graceful.) In a ten-minute interval it just isn't bright to have your samples in a package, done up with knotted cord, the manipulation of which, coming and going, will take at least five minutes.

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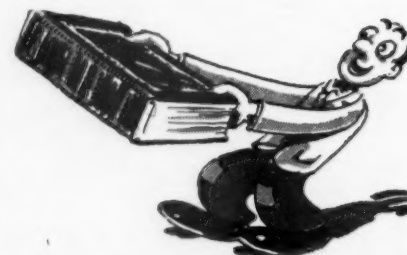
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Costume Design Courses

The rise of two important industries centering around Hollywood and Los Angeles—the motion picture industry and the garment industry—are considered contributing causes of the great demand today for costume designers of merit. The Hollywood Art Center School writes us that it is meeting this demand by giving particular attention this year to its courses in costume design. These were established in 1937. Students receive personalized instruction in two coordinated units, the Costume Design Studio and the Costume Workshop. The training covers all phases of the subject.

Moore Institute Students Win Poster Prizes

In a nationwide contest conducted for the purpose of obtaining a poster to be used in 1939 Wildlife Week Campaign, for which 500 entries were submitted from all parts of the country, Fourth Prize of \$25.00 was won by Mary Maier, student of the Moore Institute and School of Design for Women, of Philadelphia, and an honorable mention to Ruth Segal, also a student in the Moore Institute. Other recent awards to Moore Institute students were First and Third Prizes in the Second Library Poster Contest sponsored by the H. W. Wilson Company and the Junior Members Round Table of the American Library Association. First prize of \$25.00 went to Ruth Whaley and third prize of \$15.00 to Mary Herr.

Photo Sketching

A clever little outfit—and it's very inexpensive, too—has recently been placed on the market. This is called the "Higgins Photo Sketch Outfit." It is claimed that it permits anyone, "age limit from 8 to 80," to make a competent pen and ink drawing by taking advantage of the process known as silver printing. The artist actually draws on a photograph: then the photographic image is bleached away with a simple solution of chemicals supplied in the outfit and, lo!—the ink drawing remains! Photo sketching is designed to open a new world to people who find it difficult to convey their ideas. For further information, address Chas. M. Higgins and Company, Inc., 271 Ninth Ave., Brooklyn, N. Y., Dep't PS.

Interested in Color?

We have recently received from the Fine Arts Division of the Devoe & Raynolds Company Volume 1, No. 1, of a very helpful bulletin entitled "Notes from the Laboratory." It is the purpose of this modest publication to discuss many problems of vital interest to the artist, including permanency, color values, ease of handling, etc. This first issue deals with watercolors.

Extra copies have been printed and, while the supply lasts, are available on request. Address Desk NL, Fine Arts Division, Devoe & Raynolds Company, Inc., 1 West 47th Street, N. Y. City.

Here's a Question

A correspondent writes as follows: "I am engaged on the project of collecting the flowering plants of the Mojave Desert—of which there are hundreds of species—and I want to make a water color drawing of each to preserve a record of the color after the pressed plant

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fades, as it quickly does. My problem is the white flowers and the almost white foliage and stems of many plants. If I do them on gray paper, it is difficult to get chinese white on thickly enough to be opaque and keep the gray of the paper from showing through. Also if the foliage is green it does not show up well on gray paper. Can you please tell me what paper a real artist would use, and what paint? Would showcard white be better than chinese white—or are they the same thing, essentially?"

Answer: Most of the various opaque white water colors—tempera, showcard color, poster color, gouache, chinese white—call them what you will—are much the same in that when used in approximately full strength they completely obliterate the background regardless of the tone of the paper. (Incidentally, almost any kind of fairly stiff paper is suitable for such work, selection depending mainly on the texture and color of background wanted.)

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If your white has been of thick enough mixture I see no reason why it failed to cover. Why not try another make? With permanence a real consideration, avoid the cheap whites as some of them are inclined to discolor with age, while others tend to flake off.

All such whites can be tinted with regular water colors to any desired hue, or you can purchase opaque paint in any colors you want. These, too, may be freely mixed. Where opacity is not essential, both white and colors can be diluted with water to give a great variety of effects. When employed in full strength it is rather hard to obtain gradation of tone. For this reason we believe it might be better for you to paint your background in ordinary water color on any good white paper, leaving the flowers, etc., white, to be later rendered with the same water color, thus obtaining the delicate gradations and fine detail required. In any case, only the best of colors should be employed.



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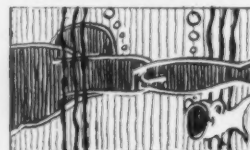
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